

— | — | — ○ —
A Convention-in-Print for The International Craftsmen



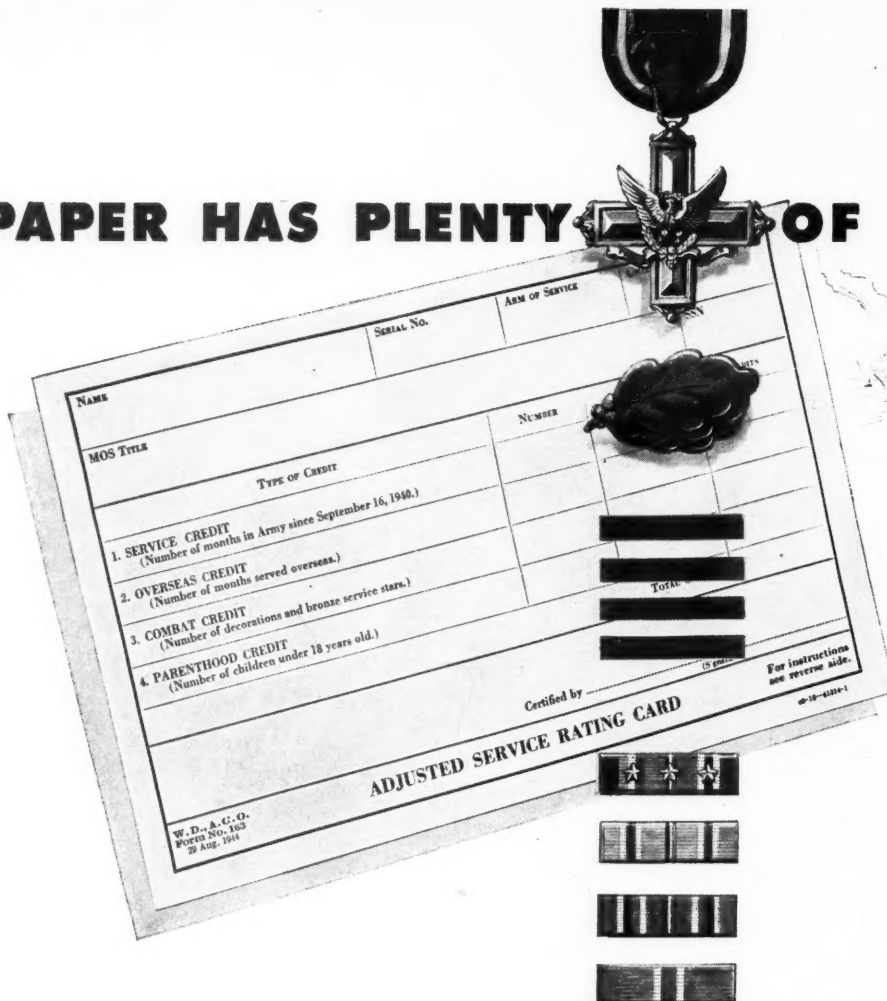
The Inland Printer

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DETROIT



★ AUGUST, 1945

PAPER HAS PLENTY OF CREDITS



ADJUSTED SERVICE RATING CARD

NAME _____ SERIAL NO. _____ ARM OF SERVICE _____

MOS TITLE _____ TYPE OF CREDIT _____ NUMBER _____

1. SERVICE CREDIT
(Number of months in Army since September 16, 1940.)

2. OVERSEAS CREDIT
(Number of months served overseas.)

3. COMBAT CREDIT
(Number of decorations and bronze service stars.)

4. PARENTHOOD CREDIT
(Number of children under 18 years old.)

Total _____

Certified by _____ (S. G. 10-1)

For instructions see reverse side.

W. D. & C. O.
Form 250, 163
20 Aug. 1944

It was paper that brought to Congress the first bill providing for our defense against aggressors. And finally upon paper the war lords of Japan will sign acceptance of unconditional surrender. During all these years paper has helped fight this war on every front. Its 700,000 war uses place paper high in the list of those with many service credits. Paper will stay at war until the last man comes home, then it, too, will return to the greater task of serving an industrious people at peace.

THE *Champion Paper* AND FIBRE COMPANY . . . HAMILTON, OHIO



District Sales Offices

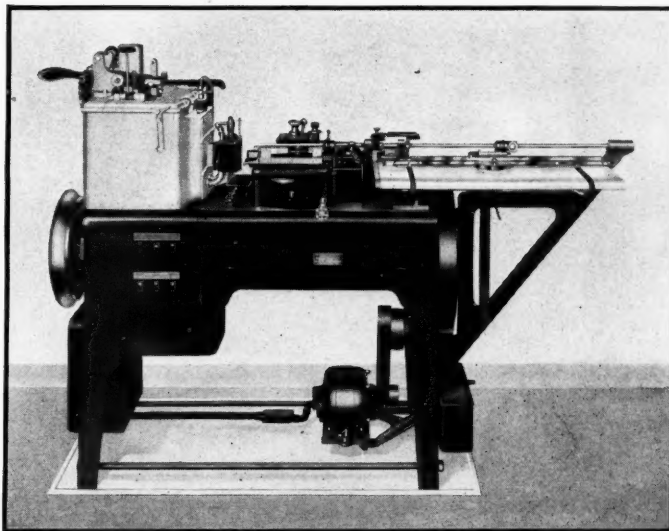
Manufacturers of advertisers' and publishers' coated and uncoated papers, bristols, bonds, envelope papers, tablet writing and papeteries . . . 2,000,000 pounds a day
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

TS

THE ELROD

WILL SOLVE STRIP MATERIAL PROBLEMS



Wide range of strip material from a single machine—1 to 36 point in thickness

Don't handicap your composing room for lack of sufficient strip material, wasting valuable time and slowing up production. Plan to have an Elrod on your floor to produce accurate, high-quality leads, slugs, rule and base in abundance for every possible need.

Elrod-cast strip is free from brittle breaks or welds, and will withstand severe printing,

electrotyping and stereotyping requirements.

The Elrod is surprisingly simple to operate—there is no complicated mechanism to get out of order. Each part is designed for dependable service. Mold changes are easily made.

The daily use of Elrod in hundreds of plants is evidence of its efficient, economical operation. Let us give you more information about it.

LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue + + Chicago 14, Illinois

BYRON WESTON CO. LINEN RECORD

Extra No. 1

100 New White Cotton and Linen Clippings

Weston's DEFIANCE LEDGER

100 Cotton Fibre Content

Weston's WAVERLY LEDGER

75 Cotton Fibre Content

Weston's CENTENNIAL LEDGER

75 Cotton Fibre Content

Weston's WINCHESTER LEDGER

50 Cotton Fibre Content

Weston's BLACKSTONE LEDGER

25 Cotton Fibre Content

Weston's DEFIANCE INDEX

100 Cotton Fibre Content

Weston's WINCHESTER INDEX

50 Cotton Fibre Content

Weston's MACHINE POSTING

INDEX 50 Cotton Fibre Content

Weston's TYPACOUNT LEDGER

75 Cotton Fibre Content

Weston's MACHINE POSTING

LEDGER 50 Cotton Fibre Content

Weston's BOND Extra No. 1

100 Cotton Fibre Content

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Weston's HOLMESDALE BOND

75 Cotton Fibre Content

Weston's WINCHESTER BOND

50 Cotton Fibre Content

Weston's BLACKSTONE BOND

25 Cotton Fibre Content



Are they going to Keep it?

That is the question to decide before you print any record, form, document, report, or business stationery.

If they are, *Keep it on a Weston paper* Made and

tested to fulfill the responsibility for protecting and preserving work that will be kept.

It's good business for you to standardize on paper that is worthy of the care and craftsmanship you put into work worth keeping—WESTON paper.

Get in touch with your local WESTON paper merchant.

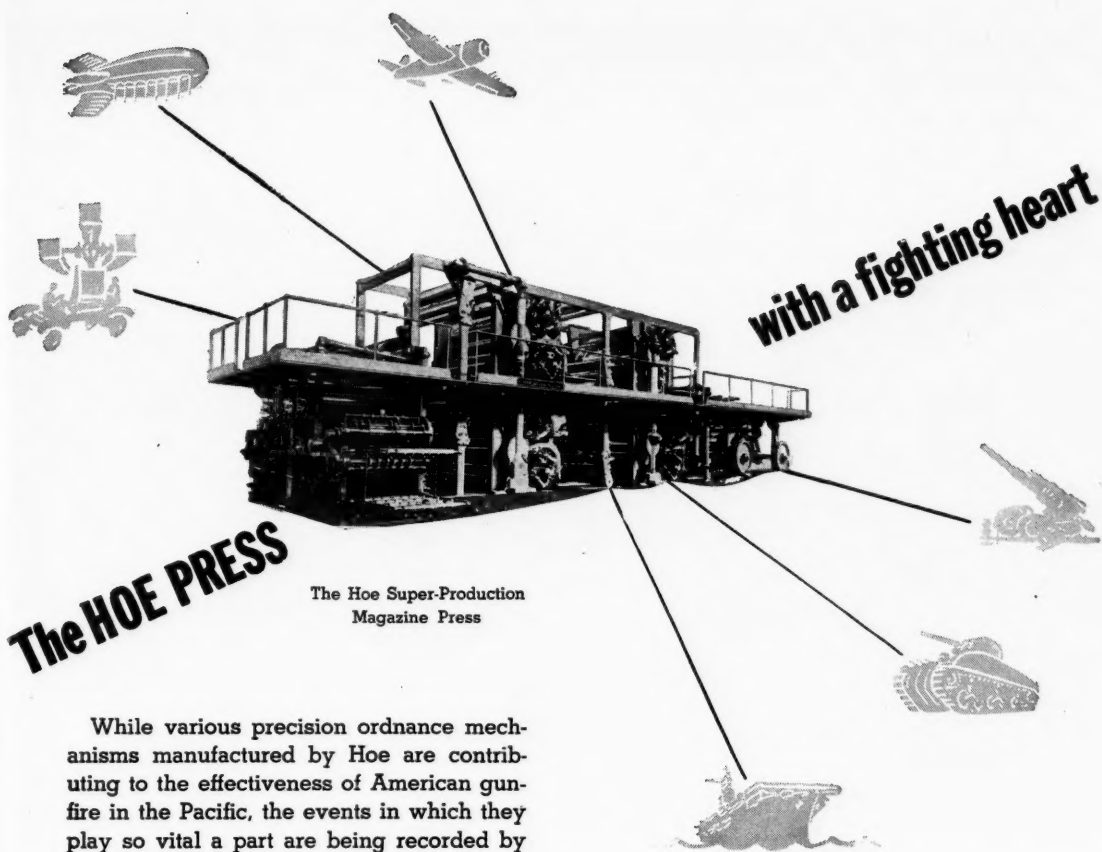
BYRON WESTON COMPANY · DALTON · MASSACHUSETTS

Weston

*Makers of Papers
for Business Records*



Published monthly by Maclean-Hunter Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription, \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois under Act of March 3, 1879. Copyrighted, 1945. Maclean-Hunter Publishing Corporation.



The Hoe Super-Production
Magazine Press

While various precision ordnance mechanisms manufactured by Hoe are contributing to the effectiveness of American gunfire in the Pacific, the events in which they play so vital a part are being recorded by numerous periodicals printed on Hoe Super-Production Magazine Presses.

These Hoe Presses, many installed long before Pearl Harbor, have thoroughly demonstrated their ability to withstand the wear and tear of hard wartime service while replacements are difficult. Their war record shows, as nothing else could, their "fighting heart"—their inherent quality and stamina—which stem from right design, skilled engineering and rugged construction of scientifically tested materials.

These essentials plus Hoe's 140 years of experience in this field also account for the smooth, trouble-free performance which has

earned for the Hoe Magazine Press wide acceptance among the country's leading publishers.

There is just one way a magazine publisher can be sure of getting all these advantages and many others in post-war press equipment. That is by installing a Hoe Super-Production Magazine Press. A Hoe representative will gladly give you further details.

HOE



R. HOE & CO., INC.

910 EAST 138th STREET, NEW YORK 54, N. Y.

BOSTON

CHICAGO

SAN FRANCISCO

BIRMINGHAM

IT'S WHAT YOU DO WITH CELLULOSE FIBRE THAT COUNTS



Your Own "Big Push" Starts With Paper

When all the guns stop firing—then comes the big push for business.

Large companies grown larger, and small companies grown big, will seek to expand their activities in various directions so that they may hold their place or even gain in stature.

Paper and printing will open new markets for old as well as new products—will educate new dealers and their sales staffs—will introduce and establish amazing postwar innovations—will help to seed and nurture a new peacetime prosperity.

Again the right paper for the job will be important. For this will be the era of quality paper for fine catalogs, brochures, booklets, folders and training books—printed in exciting

color or in sparkling black and white.

Oxford, as always, will have the quality commercial papers for these particular purposes, backed by good counsel in their uses.

Making a thousand miles of quality paper daily for many years has taught us many useful lessons. Continuous research in getting the most out of cellulose fibre, and meeting paper problems since 1900, give us a fund of experience which can be fruitful to users of fine printing.

Included in Oxford's line of quality printing and label papers are: Enamel-coated—Polar Superfine, Mainefold, White Seal, Rumford Enamel and Rumford Litho CIS; Uncoated—Engravatone, Carfax, Aquaset Offset, Duplex Label and Oxford Super, English Finish and Antique.



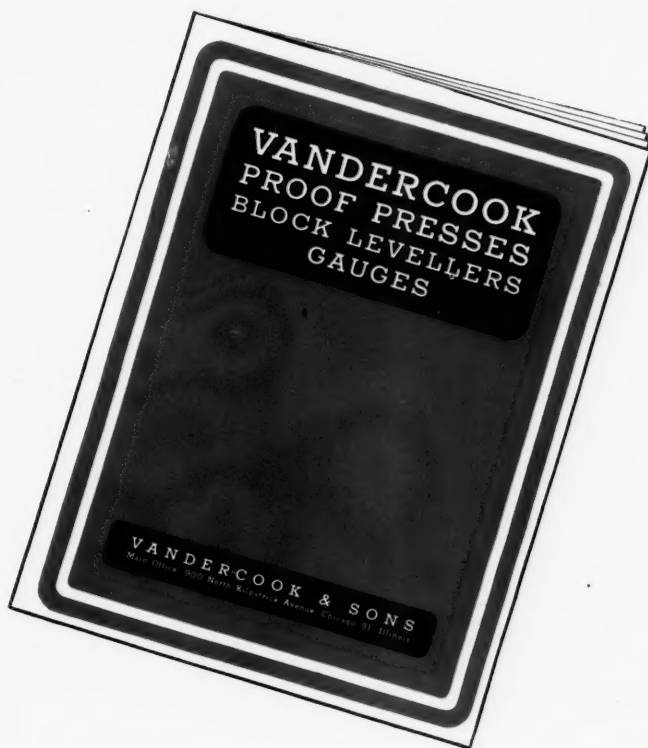
**OXFORD
PAPER
COMPANY**

230 Park Avenue, New York 17, N.Y.

*MILLS at Rumford, Maine and
West Carrollton, Ohio*

*WESTERN SALES OFFICE:
35 East Wacker Drive, Chicago 1, Ill.*

*Let this
Booklet
Help You
Decide*



Many printers and publishers are planning to buy Vandercook Proof Presses, Block Levellers and Hacker Gauges for PREMAKEREADY as soon as available.

The selection of this equipment should be made carefully and based not only on requirements now but upon a careful study of anticipated business.

The Vandercook booklet briefs the various kinds of equipment for proving and PREMAKEREADY. It will enable you to make a selection to meet your needs, whatever your type of business.

You can order Vandercook equipment now for PREFERRED DELIVERY---insuring the utmost efficiency in your plant at the earliest possible moment.

The Vandercook booklet will give you the facts. A copy will be sent upon request.



VANDERCOOK & SONS. 900 North Kilpatrick Avenue, Chicago 51, Illinois





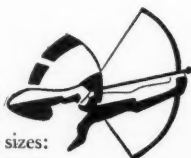
Several years ago, H. W. Hill, President of F. H. Hill Co., Cleveland, Ohio, put in an ATF Little Chief offset press. Before long, he added two of the larger Chiefs. "Some letterpress printers," Mr. Hill writes, "think it is not logical to go into offset without previous experience. We found that it is . . . our offset department handles many and varied jobs with production savings."

ATF Chiefs are offset presses a letterpress printer can understand. Accessibility and easy adjustment are built in, such as impression cylinder that can be easily reached from a standing position . . . double-pile feed table that can be reloaded without stopping the press . . . delivery in full view for inspection. These are only a few of the details that add to convenience, production, and profit on the Chiefs.

ATF Chiefs and ATF Kellys make an ideal team for the modern plant. Right now, any ATF press can be reserved for delivery as soon as available. Ask the man who represents ATF for a copy of "Offset Answers," also about the ATF Civilian Priority Delivery Plan, or write to us direct.



ATF CHIEFS
are made in three sizes:
14x20; 17x22; 22x29



American Type Founders

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY



Shattering All Traditions

Of the many amazing achievements of this war Jet Propelled Planes have been the most sensational. Our latest, the SHOOTING STAR... built by Lockheed, General Electric and Allison Division of General Motors... *really runs races with the Comets.*

The Shooting Star flies 800 miles an hour or more. There seems to be no limit to the heights this plane can go... *and the higher it goes the faster it flies.* It uses inexpensive kerosene instead of high-test gas. Engines have only half the weight of conventional motors, are unbelievably simple and can be replaced in fifteen minutes. *Some authorities believe jet propelled planes may make all other types obsolete.* So again... by defying traditions... American Industry helps provide better equipment for war as well as peacetime uses.

CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

Traditions were also shattered when Consolidated pioneered in producing enamel-coated printing paper so speedily and economically that it could be sold at the price of uncoated stocks.

The reproduction of fine half-tones requires the smooth, uniform surface provided by an enamel coating... yet for many purposes such paper was once prohibitive in price. That price barrier was removed by the development of Consolidated Coated.

The ingredients, labor and facilities for

paper manufacture are vital factors in the war effort, and their strict conservation is necessary.

Consolidated Coated leads the Book Paper field in the production of *maximum tons of paper with a minimum* of critical materials, man-hours and machine-power.

Moreover, because its opacity and bulk are relatively high, Consolidated Coated Paper helps printers, publishers and advertisers stay within paper quotas without reducing essential war and civilian services.



CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES
WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills... All in Wisconsin

SALES OFFICES
135 SO. LA SALLE ST., CHICAGO 3

Patawite

Reg. U. S. Pat. Off.

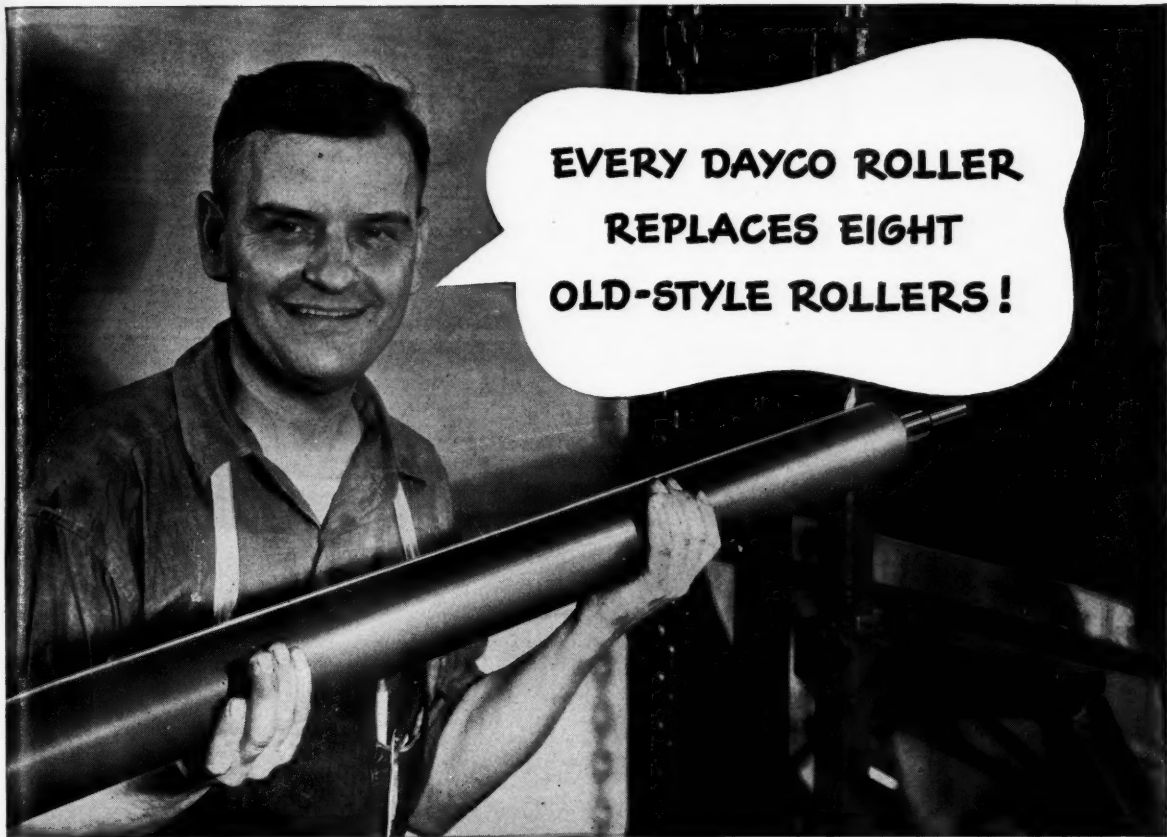
9lb MANIFOLD

The
light-weight paper
for jobs that call for
an extra touch of
quality

When normal conditions return and Patawite again becomes available for civilian uses, we suggest you think of this unusually fine sheet for such jobs as folders, broadsides, air mail stationery, office forms, carbon copy paper.

Paterson Parchment Paper Company • Bristol, Pennsylvania

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO 7, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK 5, N. Y. • 111 WEST WASHINGTON STREET, CHICAGO 2, ILL.



How can this be? First—you can use a Dayco Roller *both* summer and winter—and thus it replaces a *pair* of ordinary summer-grade and winter-grade rollers.

Second—every Dayco Roller in your plant will outlast four or more of each type! Thus every Dayco Roller in your plant will outlast *eight* or more old-style rollers!

And—after years of service you can RE-DAYCO your Dayco Rollers to make them as good as new—for a fraction of their original cost!

In addition to their long-range economy—they protect your quality reputation, too. They take solids, fine screen halftones, special inks and type forms of all descriptions—in stride! Resiliency is engineered to meet your requirements.

Dayco Rollers have proved to thousands of letterpress and offset men that they can dra-

cally reduce their costly roller inventory—reduce press down-time—produce high-quality work—and end roller trouble—every pressman's constant headache!

So why put up with outmoded rollers? Do like thousands of other printers—equip your presses with modern Dayco Rollers! Enjoy these remarkable advantages. Available for either letterpress or offset presses. Dayco Rollers are proved in thousands of shops all over the country. *Demonstrations on your presses can be arranged.* Write Dayton Rubber today for full information.

THE DAYTON RUBBER MANUFACTURING COMPANY
DAYTON 1, OHIO

Latin American Representatives: National Paper and Type Company, 120 Wall St., New York, N. Y.
Canadian Representatives: Manton Brothers, Ltd., Toronto • Winnipeg • Montreal • Vancouver

DAYCO
ROLLERS
by
Dayton
Rubber
THE MARK OF TECHNICAL EXCELLENCE IN SYNTHETIC RUBBER



Get maximum results from your **NEW** presses.
Be sure to specify Daycos on all new equipment.
They'll keep your presses running at top speed
—and assure highest quality work.
They're the result of 40 years experience with
countless synthetic materials—unknown to any
other roller manufacturer.



Policy Riders

Letter
Copies

File Copies

Reports

Briefs

Legal
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Air Mail
Letters

Enclosures

Fly Leaves

Vital Records

Office
Forms

Broadsides

Interleaves

Snapout
Forms

Fanfold

Continuous
Forms

Bulletins

Order Pads

Rate Books

Contracts

Mailing Lists

Transcripts

Versatile Lightweights . . .



with a
Multiplicity of USES

Just as the "Jeep" has met the needs of our Armed Forces for a lightweight vehicle to do many different jobs

Business men today also find that the complete range of Eagle-A Onion Skins meets every lightweight paper requirement demanded by business — Quality — Strength — Appearance — Economy.

Outstanding examples of papermaking skill — Eagle-A Onion Skin Papers are rugged enough to withstand repeated handling — take half the filing space — make multiple copies clearly and save postage. New, clean, cotton fibre assures a fresher, crisper appearance that reflects prestige and quality.

Specify Eagle-A Onion Skin Papers to your Printer, Engraver, Lithographer or Stationer.

Eagle-A Paper Merchants stock EAGLE-A AGAWAM ONION SKIN—EAGLE-A CONTRACT ONION SKIN and EAGLE-A TROJAN ONION SKIN.

These three outstanding Eagle-A Onion Skins are also included in the line of Eagle-A Typewriter and Boxed Papers.

EAGLE-A PAPERS

AMERICAN WRITING PAPER CORPORATION • HOLYOKE MASSACHUSETTS

TS

GET OFF TO A GOOD START...IN PEACETIME

Even if you've got plenty of orders, building a job is not a small part of the process of building a business. Producing work in a manner which so completely satisfies the customer that he wouldn't think of taking orders elsewhere is the important consideration.

No matter how "hot" your sales grow, how fine your equipment, not how expert your personnel, all your efforts are of no avail if you are unable to keep up with your present and the quality and volume of work and service generally expected.

That's why we, here at Graphic Arts, refuse to compromise on quality, regardless of the urgency of producing the tremendous flood of work which is pouring in daily. Doing the "impossible" under the handicap of wartime limitations and shortages,

Graphic Arts, working 24 hours a day, has continued rendering the same superior service which has made this the plate and color headquarters for more than 300 of America's leading printers and lithographers.

Unfortunately, we have been unable to accept all work on a "rush" basis, but our wide range of modern technical equipment, operated by our master craftsmen, has permitted making care of most requests—affording good service, with overnight delivery to most printing centers. Write, wire or phone your requirements.

**MAIN OFFICE AND PLANT • TOLEDO 2, OHIO
JACKSON AT 11TH STREET • PHONE MAIN 5167**



CHICAGO OFFICE
210 North Wells Street
Phone Randolph 5185

DETROIT BRANCH
Elizabeth and John St.
Phone Randolph 9122

NEW YORK OFFICE
148 West 32nd Street
Phone Chelsea 3-5309

**• WE DO NOT
OWN PRESSES**

Graphic Arts Corporation of Ohio
MAKERS OF FINE PRINTING PLATES
TOLEDO • NEW YORK • CHICAGO • DETROIT

fine printing and engraving papers • envelopes to match



Offset Lithography at the Edw. Stern & Co. plant

Good impressions in Letterpress,
Offset, and Gravure are enhanced
when Linweave Papers are used.

Linweave
springfield 2, massachusetts

WRITE MORE — AND MORE OFTEN — TO THE BOYS AND GIRLS IN SERVICE

HAIRLINE REGISTER

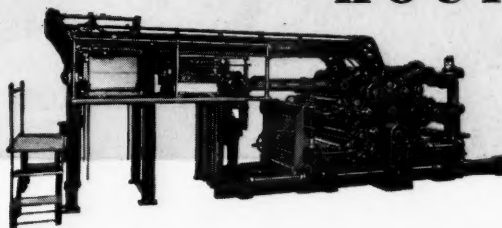
AT

5500

SHEETS

PER

HOUR



Commercial printers are now producing moderate as well as long runs with the speed and economy formerly achieved only by large edition printers. They are doing it with this Cottrell sheet feed multi-color rotary press, that delivers up to 5500 multi-color sheets per hour.

They are producing work of split-hair accuracy. Contributing to their precision results are the Cottrell's spirally-grooved plate cylinders, its register-hook system, and the Cottrell principle of printing all colors on a single impression cylinder, with one gripper bite and a minimum of makeready.

These commercial printers know the combination for printing profits: speed plus accuracy, plus savings in paper that result when all colors are printed with the sheet on the same impression cylinder.

Cottrell gives printers this winning combination to a degree unapproached by any other press now manufactured.

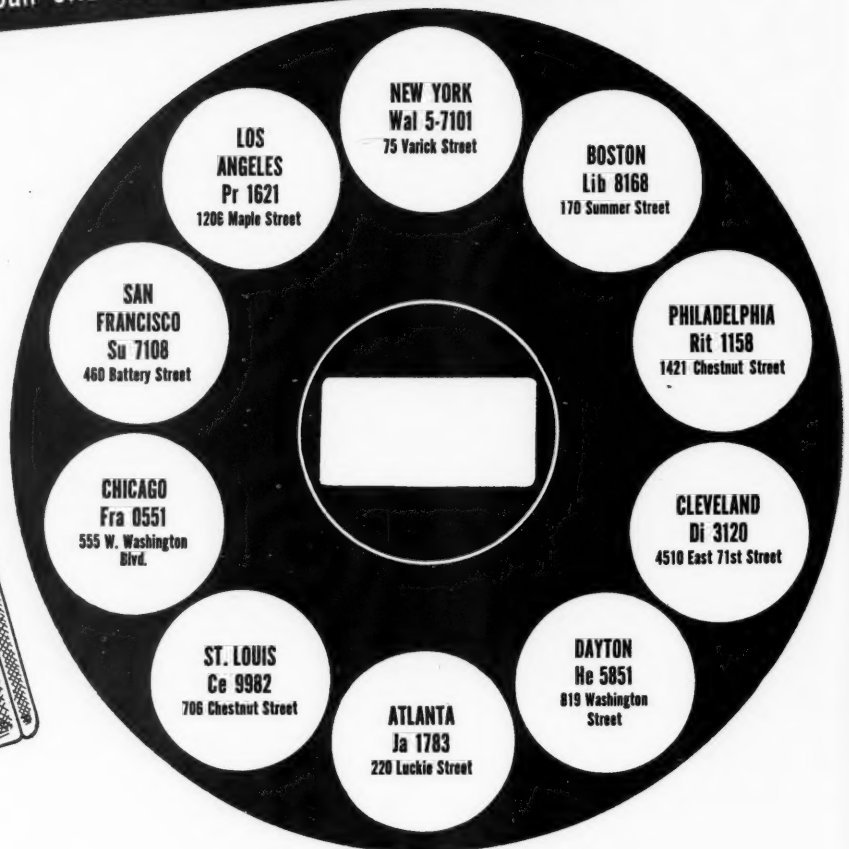
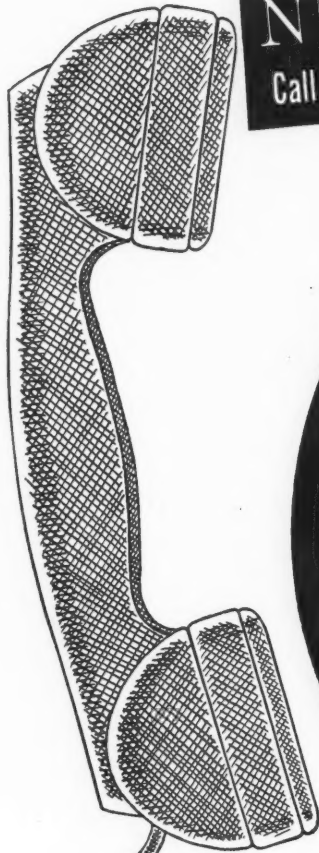
C.B. COTTRELL & SON CO.

WESTERLY, RHODE ISLAND

New York: 25 East 26th St. • Chicago: Daily News Bldg., 400 West
Madison St. • Claybourn Division: 3713 North Humboldt Ave.,
Milwaukee, Wis. • Smyth-Horne, Ltd., Chipstead, Surrey, England

NUMBER PLEASE?

Call ONE NUMBER for either Harris or Seybold

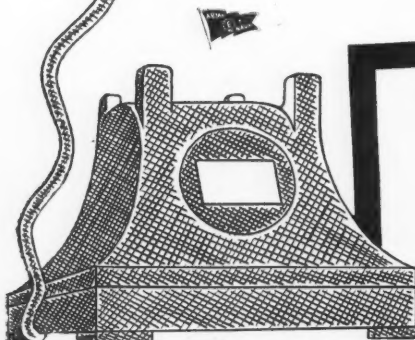


Throughout the country, Seybold cutters, trimmers, Wright paper drills, Morrison wire stitchers and other Seybold products, are now sold and serviced direct by factory representatives.

Direct contact has always been the policy of the Harris Division in the sale and service of its presses; the two sales organizations are now merged.

The high standards of Harris service, which are recognized everywhere, are to be maintained for all Seybold products as well. Our "know-how" and full responsibility are back of every Harris and Seybold product in use.

In the period of reconversion just ahead, all inquiries about Harris and Seybold products will receive prompt and attentive consideration from direct factory representatives.



HARRIS • SEYBOLD • POTTER COMPANY

HARRIS DIVISION
CLEVELAND 5, OHIO
Manufacturers of
 OFFSET LITHOGRAPHIC
 LETTERPRESS AND GRAVURE
 PRINTING MACHINERY

SEYBOLD DIVISION
DAYTON F7, OHIO
Manufacturers of
 PAPER CUTTERS AND TRIMMERS
 KNIFE GRINDERS • WIRE STITCHERS
 PAPER DRILLING MACHINES

TEXT PAPER Re-Defined!

AN early glossary of the graphic arts defined Text Paper as "a fine grade of rough-surfaced printing paper, used where artistic effects are desired in books, booklets, and similar forms of printed matter."

This definition would have to be revised today, for Text Paper—Cover Paper, too—have grown up to become two of the most versatile surfaces in the entire field of advertising. Their true usefulness and adaptability haven't been fully explored . . . and can't be, perhaps, until peace-time production and creation are again possible.

Keep this in mind when you buy HAMILTON ANDORRA TEXT and COVER, HAMILTON VICTORIAN TEXT and COVER, HAMILTON KILMORY TEXT and COVER, and HAMILTON WEYCROFT COVER.

Continue to use these papers "where artistic effects are desired in books, booklets, and similar forms of printed matter." But use them, as well, where *results* are desired from such direct-advertising media as folders, circulars, sales letterheads and envelopes, envelope enclosures, package and bill inserts, self-mailers, broadsides, and the like.

HAMILTON PAPERS
W. C. HAMILTON & SONS, MIQUON, PA. • OFFICES IN NEW YORK, CHICAGO, SAN FRANCISCO



FINE PRODUCTS *deserve* FINE CARE



Follow these pointers on care of RAPID Rollers and Blankets

MERCURY ROLLERS ARE ESPECIALLY DURABLE EVEN UNDER ADVERSE CLIMATIC CONDITIONS. NEVERTHELESS, YOU WILL GET EVEN GREATER SATISFACTION FROM THEM IF YOU OBSERVE THESE FEW SIMPLE RULES:

- Order your Mercury Rollers early enough so that you are not "caught short" without proper rollers.
- Do not let dry ink remain on the rollers. If you use a fast oxydizing ink that dries during the run, try to check the drying with a retarder. If this fails, stop and wash-up. The time cost will be less than the value of your rollers.
- Don't set your Mercury rollers too hard on the form or heavily against the vibrator.
- Do not allow your rollers to stand for a long time on the platen or form.
- Of course, be more careful than ever when you remove or insert Mercury Rollers—so as not to strike or scrape anything which will mar the surface. When you stand them on end, do not let the journal slam down hard on the floor. Even Mercury Rollers, which are as sturdy as any on the market, can be damaged by rough handling.

FOLLOWING SUGGESTIONS WILL ASSURE TIP-TOP RESULTS WITH RAPID COMPOSITION ROLLERS:

- Keep seasoned rollers covered with oil when not in use. Petrolatum will protect them against extremes of temperature and humidity. Even during the run, cover uninked ends with lanolin.
- Use perforating rules that are under type high.
- Keep rollers in a ventilated vertical cabinet. Don't overcrowd cabinet.
- Wash rollers with kerosene. Use carbon tetrachloride if ink has dried too hard. Don't use carbolic acid, as it will spoil any roller surface.

HERE IS HOW TO GET THE MOST OUT OF YOUR MERCURY BLANKETS:

- Use care in handling.
- Wash blankets with a dependable blanket wash. Do not use kerosene.
- Keep edges of blanket dry during washing.
- Store reserve blankets in a cool, dark place.
- It is not necessary to powder these blankets.
- Check blanket thickness and packing, closely, to avoid over-pressure.
- Do not allow ink to build up on edge or beyond paper being printed.

D. M. Rapport
President

RAPID ROLLER CO.

Federal at 26th
Chicago, Illinois

In leading national magazines...



Your customers are reading about this helpful book!

See that they get copies . . . they'll appreciate your interest



THOUSANDS of businessmen—your customers among them—are reading about the Hammermill management-idea book, "Pathway to Executive Success." It is advertised in The Saturday Evening Post, Time, Business Week and other big national magazines.

Thousands of men have already written for the book. Other thousands can benefit by its suggestions—and these men will welcome copies presented to them by their printers.

Be sure that *your* important customers get copies and read the story of how paper and printing can help make their jobs more efficient and successful.

Send the coupon for your free copy. Let us know how many you'd like to distribute among your customers. No obligation. No salesman will call.

► Remember—when you order or suggest paper—that Hammermill's laboratory-controlled process, despite wartime conditions, insures fewer feeding troubles, faster press runs, and steadier profits.

BUY WAR BONDS AND KEEP THEM

Send for it!
Give copies to your important customers.



HAMMERMILL BOND

Hammermill Paper Company, 1601 East Lake Road, Erie, Pa.

Please send me—FREE—"Pathway to Executive Success."
I'll let you know how many free copies I'll want for my customers.

Name _____ Position _____
(Please attach to, or write on, your business letterhead)

IP-AUG

When Writing These Advertisers, Please Mention THE INLAND PRINTER.



FROM where you stand to anywhere else in the world is now only a matter of hours away . . . and it may soon be even closer. We are next-door neighbors to everyone else on earth.

And just as the barriers of space and time are removed by modern transportation and communication, so the barriers of language and misunderstanding will be levelled by a friendly exchange of ideas and resources—through the medium of the printed word.

Paper will be an important part of this post-war picture—paper for advertising, paper for packaging, paper for fabrication, paper for business forms. As in the past 93 years. SORG will be prepared to provide printers and converters with the quality papers required to do the job.



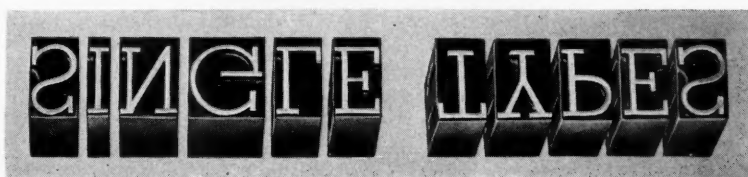
THE **SORG PAPER** COMPANY • Middletown, Ohio

SORG STOCK LINES: WHITE SOREX • CREAM SOREX • EQUATOR OFFSET • EQUATOR INDEX
BRISTOL • VALLEY CREAM POST CARD • MIDDLETOWN POST CARD • No. 1 JUTE DOCUMENT •
BUCKHIDE TAG • **FOR CONVERTING USE:** DBL (Double Bleached Lined) • DIP (Dyed-in-pulp).

Offices: NEW YORK OFFICE: 370 Lexington Ave. (17). CHICAGO OFFICE: Daily News Bldg. (6).
Representatives: BOSTON, C. H. Dodge, 10 High Street (10). LOS ANGELES, N. L. Brinker, 409 E. 2nd Street (12). ST. LOUIS, H. E. Bouis, Ambassador Bldg. (1). **Member:** Miami Valley Paper Shippers Association.

for PRINTING
by either Letterpress or Offset

MONOTYPE



are best!

Those qualities in Monotype-cast type which give such clarity and sharpness to letterpress printing are no less important in producing the reproduction proofs from which press plates are made for printing by lithographic offset and gravure.

Brand-new Monotype-cast single types for every job, all of uniform height-to-paper, accurate in point size, with perfect printing surfaces, assure the best final results for printing by all methods. For a demonstration go to any printer, any trade or advertising typographer who has Monotype equipment.

LANSTON *Monotype* MACHINE
COMPANY

MONOTYPE BUILDING, 24th AND LOCUST STREETS, PHILADELPHIA 3, PENNA.

COMPOSED IN MONOTYPE STYMIE FAMILY AND MONOTYPE ARTSCRIPT, NO. 225



Creating and Controlling QUALITY

THE MORE POPULAR BRYANT BRANDS

COATED

CELLUGLOSS — C2S Enamel; C1S Enamel

IMPERIAL — C2S Enamel

BRYFOLD — C2S Enamel; C2S Cover

PLIABLE — C2S Enamel; C2S Cover

MILHAM — C2S Enamel; *C2S Offset Enamel;

*C1S Litho (Gloss Ink)

SUNRAY — C2S Enamel; *C1S Litho; *C1S

Litho (Gloss Ink)

BRYCOAT — C2S Enamel

FEATHERWEIGHT — C2S Enamel

UNCOATED

IMPERIAL — Bible; Manifold

BRITISH OPAQUE

DE SOTO — English Finish; Super; *Litho Ma-

chine Finish; *Litho Super; *Litho Duplex

Super; *Offset

BRYANTIQUE — Eggshell

BRYTONE — English Finish; Super; *Litho Ma-

chine Finish; *Litho Super

ROCKET — *Offset

SUNBEAM — English Finish; Super; *Litho Ma-

chine Finish; *Litho Super; Eggshell

BRYANTEER — English Finish; Super; Eggshell

The availability of these grades is restricted,
in some cases by war conditions.

*Designed for top performance on offset presses

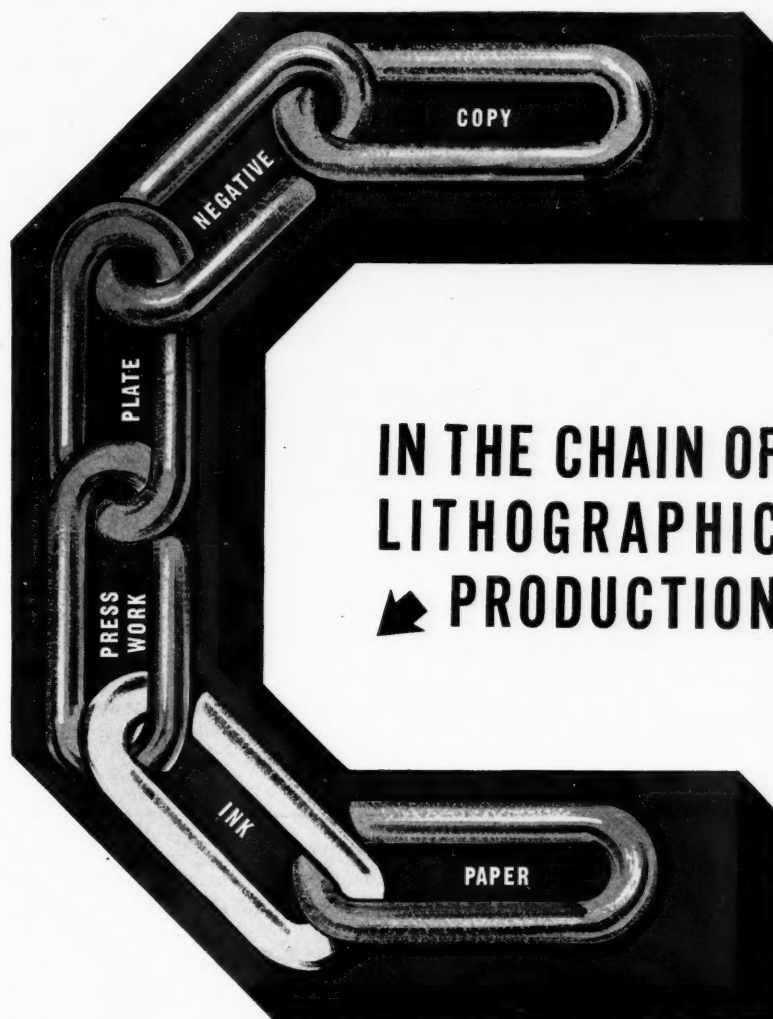
Outstanding technicians and modern scientific equipment are constantly working in the Bryant laboratories to develop better grades and provide rigid quality control. Right now they are preparing to serve tomorrow's fastest and most exacting presses with new "fine papers for fine printing" — by letterpress, offset, or rotogravure.

BRYANT
PAPER COMPANY
KALAMAZOO 29F, MICHIGAN

CHICAGO SAN FRANCISCO NEW YORK



DON'T NEGLECT THIS IMPORTANT LINK



IN THE CHAIN OF
LITHOGRAPHIC
➤ PRODUCTION



FOR LITHOGRAPHY AND LETTERPRESS
CRESCENT INKS ARE GOOD INKS.

CRESCENT INK AND COLOR CO.

464 N. Fifth Street

Philadelphia

When Writing These Advertisers, Please Mention THE INLAND PRINTER

AICO INDEXES

*Will Improve your sales
and Profit Picture!*



Smart printers are using the AICO Index Selector as a sales tool to help build up sales and increase their profit margins, without tying up their busy equipment.

Here's how it's done. Today many of your customers are preparing new sales literature, catalogs, sales manuals, price lists, etc. There is no question that indexes will improve the effectiveness and convenience of most of this material. The cost of a good indexing job is nominal compared to the increased efficiency of the literature.

Whenever you are quoting on a job of this kind, suggest that it be indexed. Take an AICO Index Selector with you and show your prospective customers the different styles of indexes. A good indexing job is not hard to sell, and best of all, none of your overloaded equipment needs to be tied up on the job.

Send for your **FREE AICO Index Selector** today, and learn complete details of AICO Index Service to printers. It will mean more profit for you and a better job for your customers!

FREE AICO INDEX SELECTOR

Actual samples of many styles and sizes of indexes arranged in one handy portfolio. Send for your copy today, on your letterhead, please!



AICO PRODUCTS

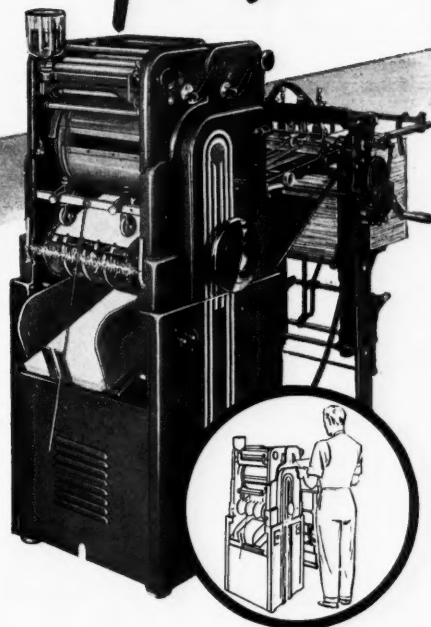
**AICO-GRIP TABBING
LOOSE-LEAF INDEXES
DESK PADS and
ACCESSORIES
PROTECTIVE HOLDERS**

G. J. Aigner Company

503 SOUTH JEFFERSON ST., CHICAGO 7, ILLINOIS



Now - YOU CAN PRODUCE THOSE
"COURTESY" JOBS AT A
Profit



EVERY shop has them . . . those little jobs that so often come in from good customers. You don't want them . . . you can't charge what they're actually worth. But you run them . . . at a loss . . . just to keep the customer's good will.

With a Davidson you can run such jobs . . . quickly and easily . . . at a good profit without tying up your larger equipment.

Of course, that's only one of the profitable uses of a Davidson, for with this one piece of equipment you can do both offset and relief work. Yes, a Davidson will reproduce from direct offset plates (paper or metal), photographic offset plates, type, electros, and rubber plates. Its fast, economical operation, accurate register, excellent halftone reproduction, insures profits on all kinds of work . . . long runs, short runs, in one color or many.

The Davidson is a sturdy machine . . . ruggedly built for years of constant service. It's simple and easy to operate. You can get any job under way in a remarkably short time for there's so little make-ready and other preparatory time needed.

Progressive shops have found a Davidson a money-making investment. It's ideal for imprinting work as well as for the production of letterheads, envelopes, hand bills, shipping tags, office forms, envelope stuffers, blotters, post-cards and hundreds of other items. You'll find it worthwhile to get the facts . . . today!

DAVIDSON MANUFACTURING CORPORATION

1044-60 West Adams Street, Chicago 7, Illinois

Agents in principal cities of U. S., Canada, Mexico

Davidson agents offer a complete offset plate-making service and carry a full line of Davidson plate-making equipment, accessories, and supplies.

PRODUCE IT ON A
Davidson

Note These Important Davidson Features

- 1 Does fine offset work using both direct-offset plates (paper or metal) and photographic offset plates.
- 2 Does relief work using type, electros, and rubber plates.
- 3 Change-over from offset to relief requires only about ten minutes.
- 4 Excellent halftone reproduction as well as multi-color work.
- 5 Automatic suction paper feeder equipped with double-sheet throwout.
- 6 Provides full ink coverage.
- 7 Excellent register.
- 8 Will handle thin stock as well as 3-ply cardboard.
- 9 Production speed, better than 5000 sheets per hour.
- 10 Sturdy, rugged construction.



Write For This FREE Book

It tells the complete story of the Davidson . . . anticipates your questions and answers them fully. Also included are samples of the work it does. Write today . . . no obligation.

For Items Not Advertised, Write THE INLAND PRINTER'S "Reader's Service."



PALM TREES AND SNOW

Such a combination is inconsistent. But no more so than using summer rollers in cold weather.

Good pressmen know this. The best rollers for the printer are made to meet the climate and the conditions of the territory in which they are to be used. That is one of the reasons why the Bingham Rollers, made in conveniently located factories, give such consistently satisfactory results.

Now is the time to send your old rollers

to your nearest Bingham factory to be made up for winter use. They will be cast for proper seasoning and shipped when you order them.

Consult your nearest Bingham representative on any roller requirement.

For your Litho-Offset department, get Bingham's **SAMSON** (Vulcanized Oil) Offset Rollers and Bingham's **LITHO-PRINT** (Synthetic Rubber) Offset Rollers.

SAM'L BINGHAM'S SON MFG. CO.

Roller Makers Since 1847

Manufacturers of Printers' and Litho-Offset Rollers

CHICAGO 5

Atlanta 3
Cleveland 14
Dallas 1

Des Moines 2
Detroit 10
Houston 6

Indianapolis 2
Kalamazoo 12
Kansas City 6

Minneapolis 15
Nashville 3
Oklahoma City 6

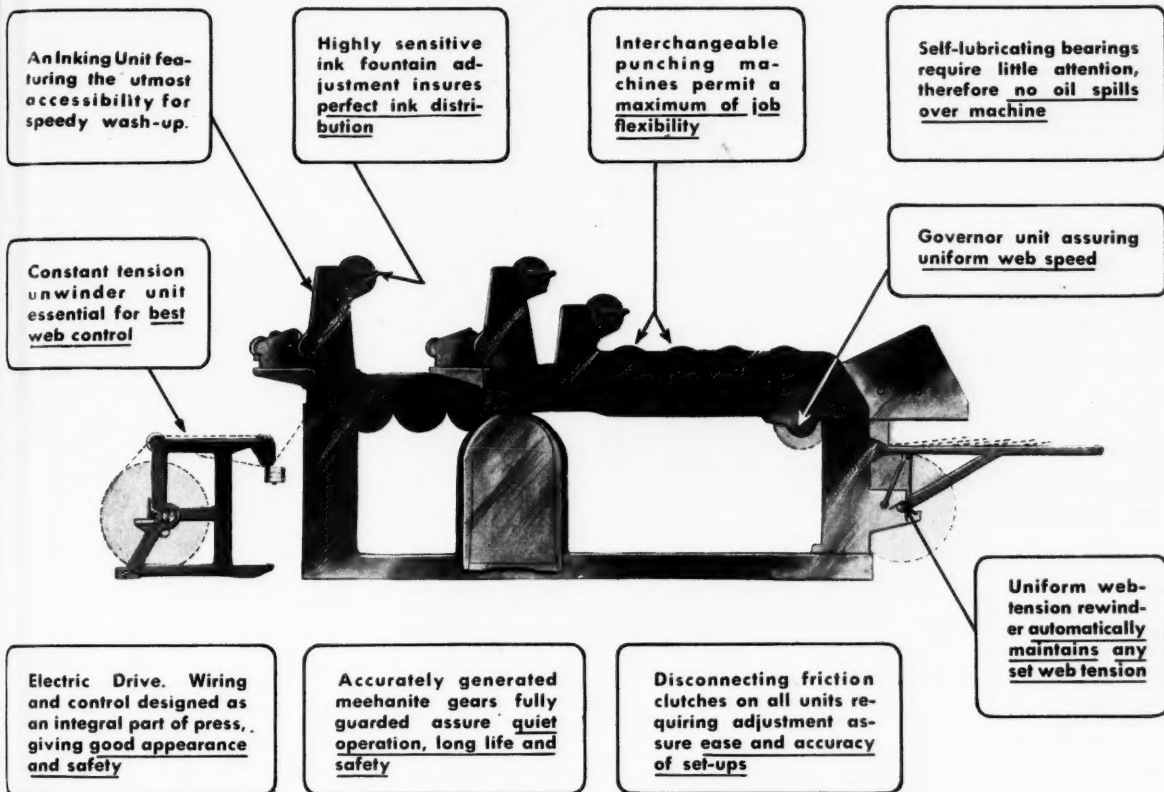
Pittsburgh 3
St. Louis 2
Springfield, O.

New HAMILTON OFFSET PRESS

GUARANTEES EXTRA PROFITS FOR BUSINESS FORM PRINTERS

Faster Makeready ★ Up to 25,000 impressions per hour ★ Quality work

CONSIDER THESE SUPERIOR MECHANICAL FEATURES—



HAMILTON OFFSET PRESSES

Hamilton LETTERPRESSES

with the same features are also available to fill your specific requirements.

are built up from time tested operating units with many more outstanding features and may consist of one or more litho printing units combined with auxiliary units for numbering, perforating, various punching, slitting, zig-zag folding or cut-off with flat delivery as well as rewinding. That is why they are the most profitable investment for the plants producing:

Autographic Register Forms
Sales Books
Snap-Out Forms
Checks
Vouchers, etc.

If you want highest possible speed, combined with best registration and dependability we urge you to avail yourself of our experience by submitting to us your requirements.

Press Engineers Since 1907

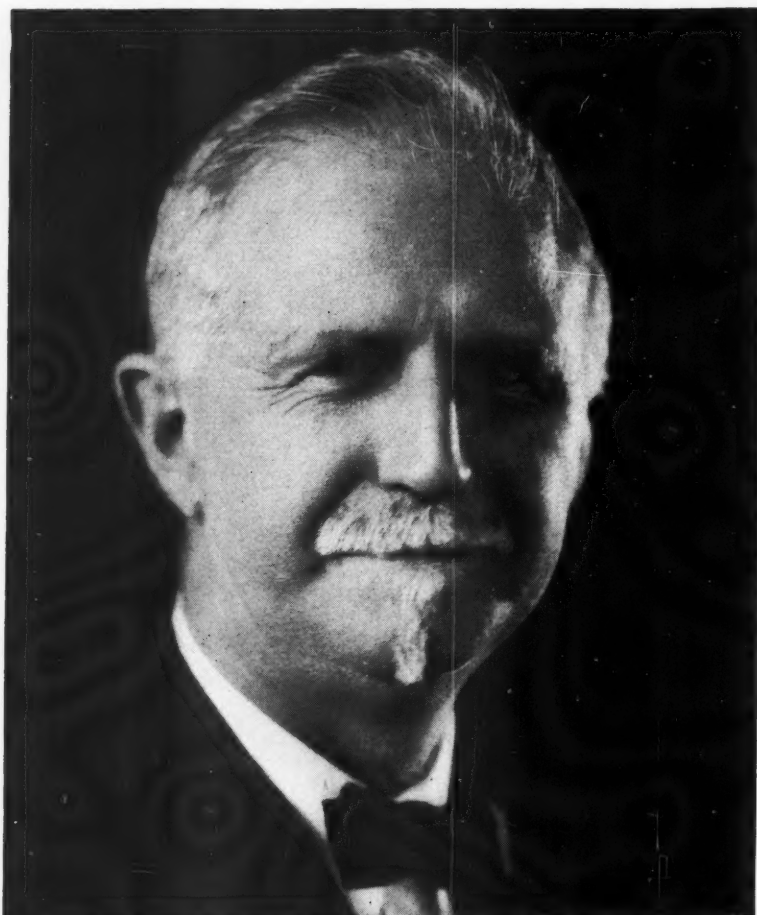
THE HAMILTON TOOL COMPANY

HAMILTON, OHIO

When Writing These Advertisers, Please Mention THE INLAND PRINTER

Hamilton COLLATING MACHINES

are a necessity in your plant, just give us your specifications.



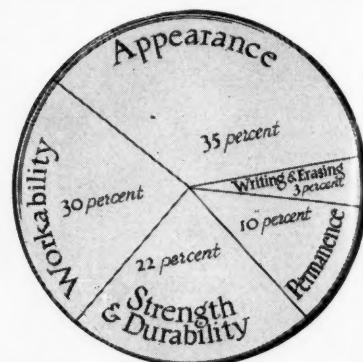
Roger W. Babson, Babson Reports, Inc., Wellesley Hills, Mass.

Roger W. Babson's Bond Paper Pie Chart, or "Bond Paper Dollar"

As the paper and printing world might well have expected, Roger W. Babson is the first man to get down to brass tacks regarding the characteristics in bond paper that are most important to the user. Mr. Babson has made a pie chart or "bond paper dollar" that shows in their relative proportions the really important qualities the buyer should

consider when he selects the best bond paper to use for his business. Appearance and workability are the two most essential properties in bond paper, according to Mr. Babson. He rates appearance at 35 per cent in his bond paper pie chart, and workability 30 per cent. The strength and durability of the bond paper are given a 22 per cent rating.

In considering the importance of these remarkable findings by Mr. Babson, one should remember that he is one of the large users of bond paper. In his own business, Babson Reports, Inc., Wellesley Hills, Mass., Mr. Babson has been using vast quantities of bond paper for many years. And at the famous Babson Institute, Babson Park, Wellesley, which he founded, he also uses a great deal of bond paper. Then there is Webber College, Babson Park, Florida, which Mr. and Mrs. Babson founded for women, where more bond paper is required.



Mr. Babson's bond paper pie chart or "bond paper dollar"

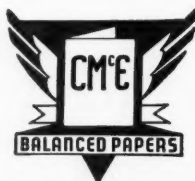
Our readers will all no doubt remember that Mr. Babson added further lustre to his worldwide fame as a statistician and business prognosticator when he predicted the stock market crash of 1929.

CERTIFICATE has the appearance, workability, strength and durability that Mr. Babson indicates in his pie chart. This story about Mr. Babson is from the latest issue of Crocker-McElwain Company's Paper News Poster. Write us for a copy today.

CROCKER-McELWAIN COMPANY

HOLYOKE

41 Park Row, New York City



MASSACHUSETTS

208 So. Jefferson St., Chicago



KEEPING IN TOUCH

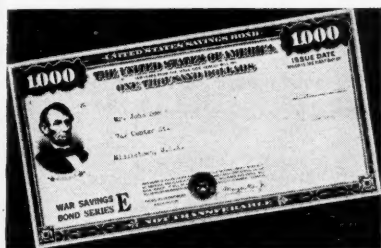


PREPARED BY INTERNATIONAL PRINTING INK DIVISION OF INTERCHEMICAL CORPORATION •

AUGUST 1945

SPECIAL TENTH ANNIVERSARY ESSAY PRINTING CONTEST ANNOUNCED BY IPI

Event to be Marked by Extra \$1,000 Grand Prize and Other Features



A \$1,000 War Bond; special award for the winner of the Grand Prize.

Plans for its Tenth Annual Essay Contest, the theme of which is "Printing and World Peace," were made known today by International Printing Ink in cooperation with the National Graphic Arts Education Association. As in the past nine years, the Contest is strictly educational in character and is open to qualified students in the United States and Canada.

G. A. E. Also Celebrates

Also commemorating a decade of activity is the National Graphic Arts Education Association which was organized 10 years ago to "hold printing and education together." That it has clung to this ideal through the years and has done its job well is attested to in its Annual Report just recently issued.

\$2,200 in War Bonds to be Given as Prizes

To commemorate this decade of Contests a Special Jury will award a grand

prize of a \$1,000 War Bond to the Printed Essay which has the highest score; according to its thoughtfulness of content, quality of writing, skill and originality of design, accurate composition and proof reading, good press work.

In addition, any essay winning one of the national prizes is eligible for one of five newly added prizes for printed essays, ranging from \$100 first prize to \$10 for fifth prize.

There will also be the regular Essay Contest prizes of a \$500 War Bond first prize, \$200 War Bond second prize, \$100 War Bond third prize, \$50 War Bond fourth prize, \$25 War Bond fifth prize, and 25 prizes of \$5.00 each, in War Stamps as awarded in previous contests.



Reward for the essay most attractively printed in color will be a handsome Silver Cup.

Silver Cup for Best Color Work

To encourage students to gain a wider knowledge of color and color composition, an engraved silver cup will be awarded the school submitting the essay most attractively printed in color, regardless of editorial content, thus affording an excellent opportunity for the schools' art departments to collaborate with their printing departments.

As a permanent token of their prowess, each of the five national winners will receive gold lapel pins, while the other 25 national winners will receive silver pins. Bronze pins will be presented to the local school winners. To the teachers in all cooperating schools, a certificate of honor especially designed by an outstanding graphic arts designer, will be presented.

Marking his 10th year as chairman of the Contest will be Harry L. Gage, vice-president of the Mergenthaler Linotype Company, who will be assisted by a jury of men prominent in business, the professions and the Graphic Arts.

Who May Enter

Entrants must be registered students in the freshman, sophomore, junior or senior class of an accredited high school, trade school or preparatory school in the United States or Canada. Junior high school students in the ninth grade may enter. Entrants must not be more than 21 years old on December 1, 1945, and students below the ninth grade are not eligible.

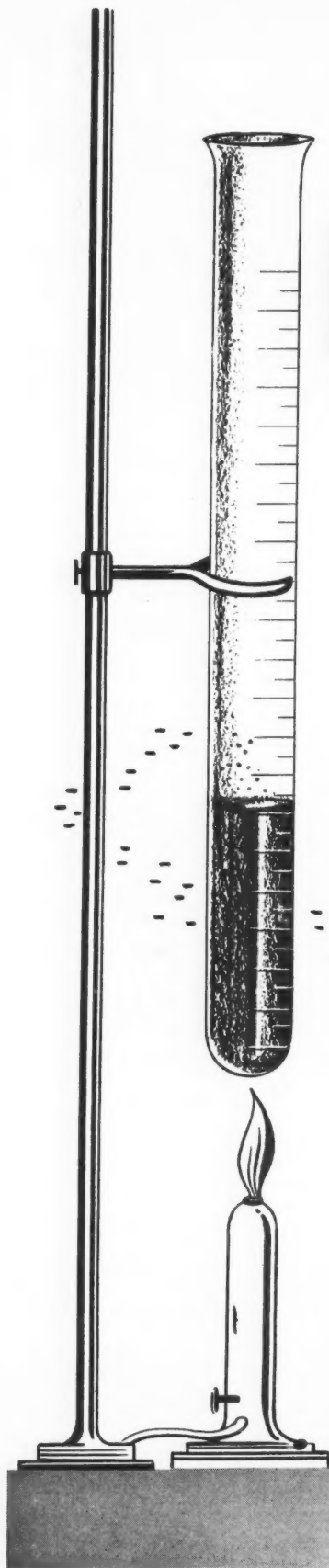
Schools that have not competed in previous contests are urged to send for further details to: International Printing Ink, Empire State Building, New York 1, N. Y. Those schools that qualify will receive announcements shortly.

PUT A WAR MESSAGE INTO EVERY PIECE OF PRINTING

For source material, write GAVC, 17 E. 42d Street, New York

For Items Not Advertised, Write THE INLAND PRINTER'S "Reader's Service."

27



BETTER LITHOGRAPHY *from a test tube!*

Present day offset lithography comes from a test tube.

Why? Because it is a chemical process. So it follows that better lithography will result from better chemicals and the maintenance of higher chemical standards. The place to do this is in the laboratory test tube.

That's what we do, here at Litho Chemical & Supply.

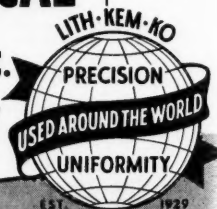
Our laboratories check and re-check every chemical bearing our label. We've been doing it for a long time. Our chemists pioneered in proprietary chemicals for the offset field, and it is their job to maintain our already proven standards and to create new and improved products.

The research that these men have done enabled us to compile an enviable wartime record. No substitute ingredients were ever used and present high quality will never be lowered. The experience and foresight was within our organization to take it through this critical period.

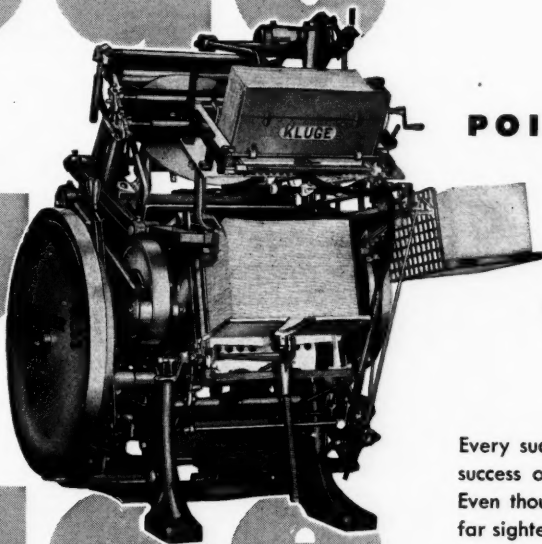
That's why we say, "Better lithography will come from our test tubes".

SEND FOR our latest catalog of LITH-KEM-KO products. It's ready for you now.

**LITHO CHEMICAL
& SUPPLY CO., Inc.**
63 PARK ROW, NEW YORK 7



Kluge



**POINTS THE WAY
TO POSTWAR
PRINTING!!**



Every successful business has attained its success on the basis of a definite plan. Even though final victory is not yet ours, far sighted business men are giving practical thought to post-war activities.

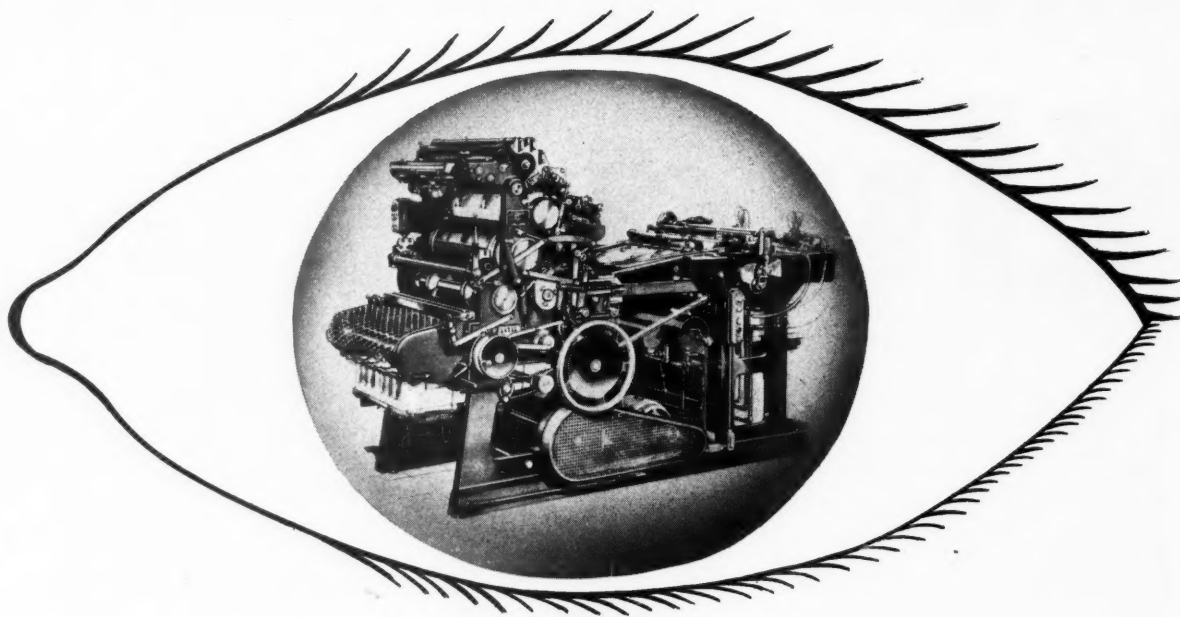
The foundation of most printing businesses lies in the job press department. It is logical to start modernization in the foundation, and an all-purpose Kluge Automatic Press makes an excellent foundation around which to build post-war modernization programs.

We invite you to call at our branch office nearest you concerning your press requirements. We believe that we can be of assistance to you, not only after final victory, but in solving present day production problems.



**BRANDT JEN
& KLUGE, INC.**

SAINT PAUL 3 MINN.



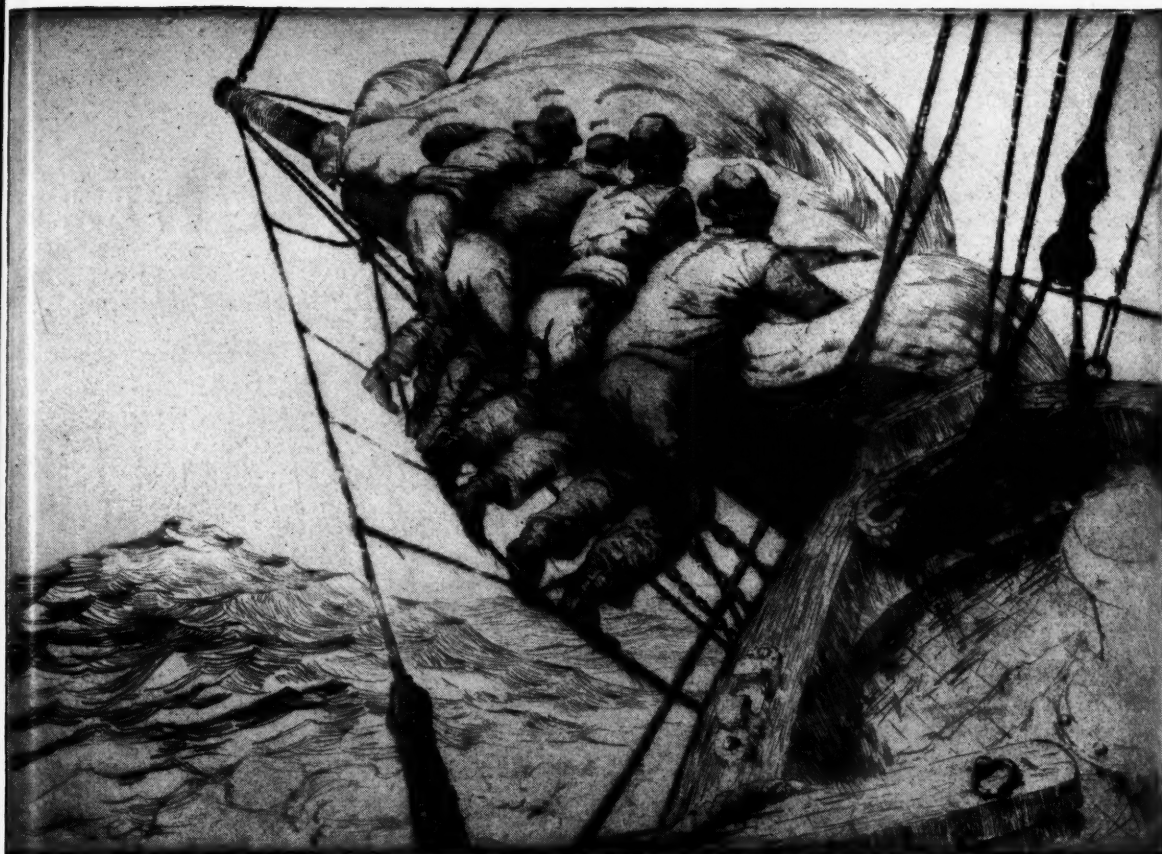
IN SIGHT

The day is in sight when the Government will release materials essential for the manufacture of lithographic equipment . . . which has been RUTHERFORD'S specialty for many years. Your insight in planning for postwar expansion in the offset field will be justly rewarded when that important day arrives . . . Discuss your plans with RUTHERFORD now and you'll shorten the gap between planning and production.



RUTHERFORD MACHINERY COMPANY
DIVISION • GENERAL PRINTING INK CORPORATION

100 SIXTH AVENUE • NEW YORK 13, N. Y.



Etching by James E. Allen

SHIFTING WINDS AND STEADY HANDS

"Rough weather" has been the lot of everyone connected with the paper industry—mills, distributors, users. Wartime upheavals have changed many a course, trimmed many a sail.

But out of the emergency has been born a new spirit of cooperation; yes, and a keener appreciation . . . a fuller realization of paper's part in the scheme of things.

We at International welcome this sharper evaluation of paper's qualities, this more care-

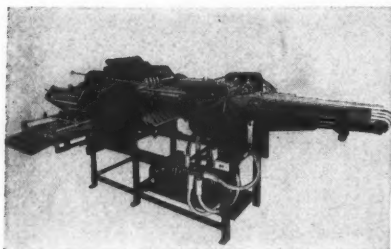
ful weighing of paper's abilities to do specific jobs. We can see it producing superior results for all concerned as we plan with our distributors for the activities and opportunities in the days ahead. International Paper Company, 220 East 42nd St., New York 17, N. Y.

**INTERNATIONAL
PAPERS** *for Printing
and Converting*



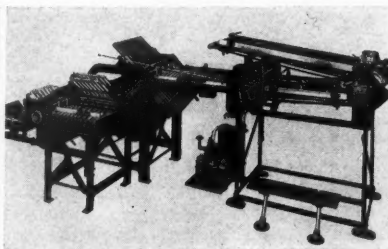
First IN PRODUCTION and EARNING POWER!

With these modern machines, your Folding, Stitching and Trimming Departments will be unsurpassed for Variety of work, High Output, Accuracy and Earning Power.



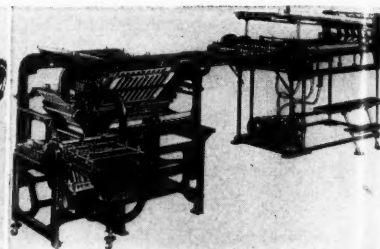
IMPROVED MODEL "W" CLEVELAND FOLDER

This smallest of CLEVELANDS folds the great variety of small work, circulars, package inserts, letters, greeting cards, etc., in one to five folds, at top speeds with the greatest accuracy. The Continuous Re-loading Air Wheel Feeder, with no stops for reloading, gives you the highest possible output per hour.



MODEL "DOUBLE-O" CLEVELAND FOLDER

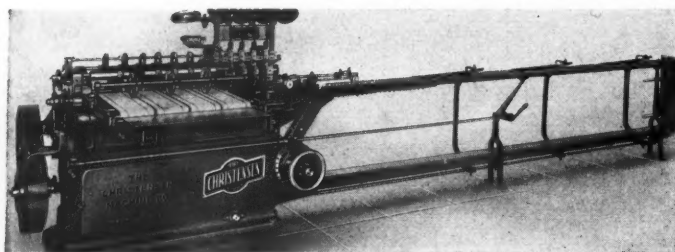
A check-up of thousands of Direct Mail pieces reveals that 96% come within the 22x28" size range and folding range of the "DOUBLE-O". Its high speed, continuous feeding, no stops for reloading, and quick setting give you the fast service this class of work often demands—makes folding your most profitable operation.



MODEL "DOUBLE-M" CLEVELAND FOLDER

Every fold, as far as we know, that can be made on all other types of folders, comes within the folding range of the "DOUBLE-M", in sheet sizes up to 28x58". In addition, the "DOUBLE-M" makes a great variety of folds that cannot be made on any other folder. Fifty percent faster than the old MODEL "B" CLEVELAND.

ALL CLEVELANDS Fold, Score, Perforate and Slit. Diagonal Roller Feed Tables and Cross Carriers provide for folding and slitting two or more up work folded in right angle folds.

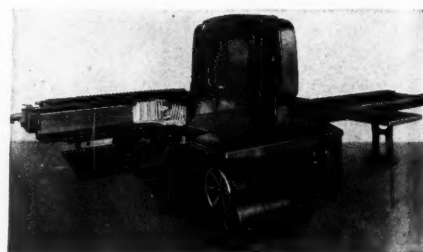


CHRISTENSEN WIRE STITCHER FEEDER

The most productive machine for inserting and stitching saddle bound work, either one-up or in gangs. Stitches work up to 1/4" in thickness. Two, four or more stitches driven simultaneously, in booklets from 2 1/4 x 4 1/2" to 12 x 27".



"for fine achievement in production of war work"



BRACKETT SAFETY TRIMMER

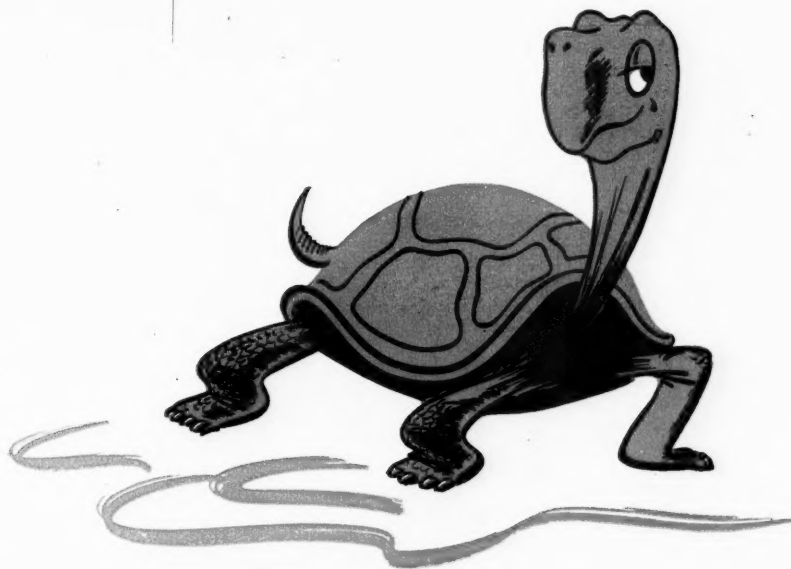
Unequaled for accurate, uniform cutting and trimming of booklets one-up or in gangs, label cutting, tablet, sales book, insert and other trimming operations. Work may be banded and packed direct from the conveyor.

Ask for literature on any of this equipment. Deliveries of course are now subject to wartime restrictions. Once these restrictions are lifted, our highly developed war plant will, we believe, be prepared to render unusual service in early production of your peacetime needs.

DEXTER FOLDER COMPANY • Pearl River, N. Y.

New York • Chicago • Philadelphia • Cleveland • St. Louis • San Francisco • Los Angeles • Seattle • Atlanta • Denver • Washington

In a world that's full of strife
A turtle lives a lengthy life.
Tailored in a suit of armor
Nothing much can really harm 'er.



PERMANENCE

And what's the connection between a turtle and Atlantic Ledger? Simply this . . . these days, more than ever, paper is leading a life of strife. Waste must be eliminated. Lighter weights must be used. Printed pieces must be handled more and must last longer than ever before. That is why the firm substance and the smooth, hard "armor-clad" surface of Atlantic Ledger insure better, more satisfactory results, not only for ledger work, but also for catalog pages, price sheets and other printed pieces that need greater strength for permanence.

*Atlantic
Ledger*

MADE BY
EASTERN CORPORATION
BANGOR, MAINE

EASTERN MILL BRAND LINES

ATLANTIC BOND ★ ATLANTIC ANTIQUE LAID
 ATLANTIC LEDGER ★ ATLANTIC MIMEO BOND
 ATLANTIC DUPLICATOR ★ ATLANTIC MANIFOLD
 ATLANTIC COVER ★ ATLANTIC MANUSCRIPT COVER
 ATLANTIC LETTERHEAD BOX ★ ATLANTIC DUROPAKE
 ATLANTIC BOND ENVELOPES
 ATLANTIC BOND CABINET STATIONERY
 ATLANTIC BOXED TYPEWRITER PAPER
 A complete line of dependable, standardized business papers

VOLUME BOND ★ VOLUME BOND ENVELOPES
 An inexpensive, dependable watermarked
 Eastern Mill Brand Paper
 ★ ★ ★
 MANIFEST BOND ★ MANIFEST MIMEO BOND
 MANIFEST LEDGER ★ MANIFEST DUPLICATOR
 MANIFEST BOND ENVELOPES
 The leading Mill Brand Line in the Economy Group
 The above Brand names are registered trademarks

EASTERN MILL BRAND MERCHANTS



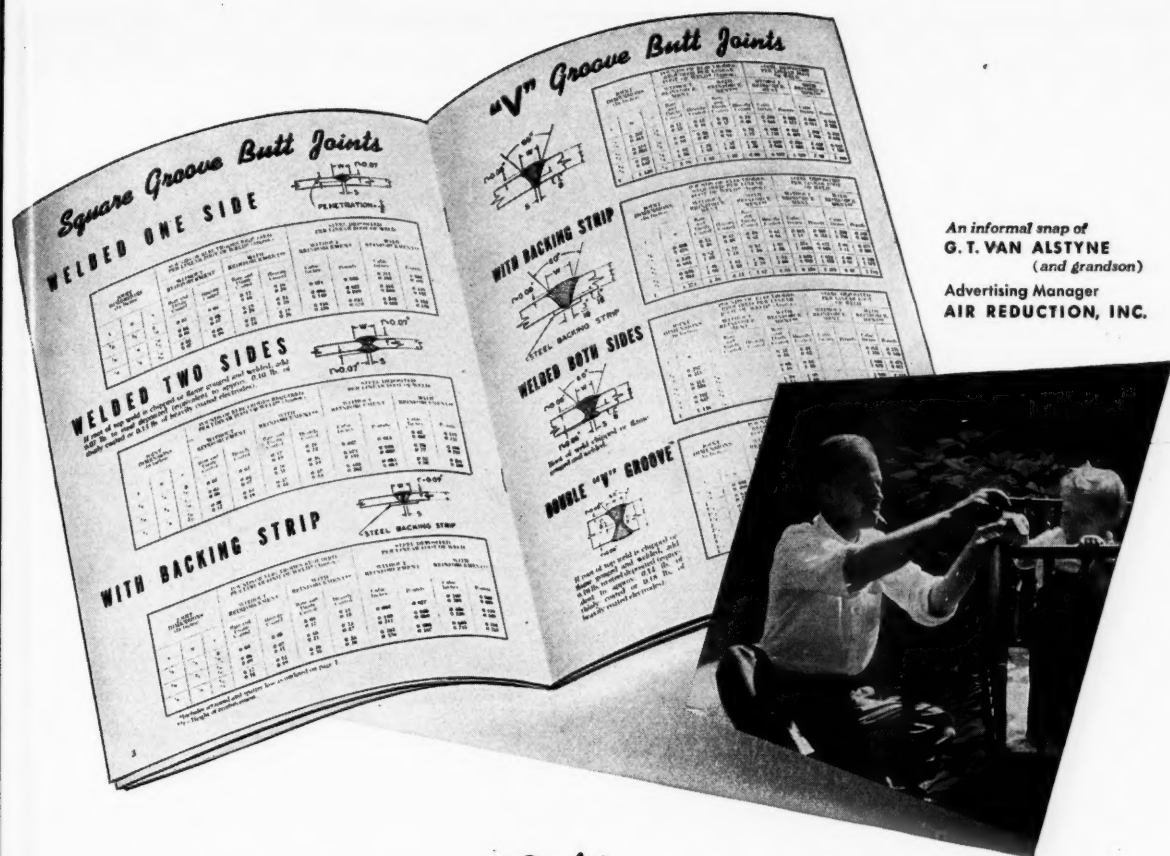
Akron.....The Millcraft Paper Co.
 Albany.....W. H. Smith Paper Corp.
 Alexandria, La.....Louisiana Paper Co.
 Atlanta.....Sloan Paper Co.
 Baltimore {Baltimore Paper Co.
 Henry D. Mentzel & Co.
 The Mudge Paper Co.
 Baton Rouge.....Louisiana Paper Co.
 Birmingham.....Sloan Paper Co.
 Boston {John Carter & Co.
 Century Paper Co.
 Cook-Vivian Company
 Von Olker-Snell Paper Co.
 Bridgeport.....Lott-Merlin, Inc.
 Bristol, Va.....Dillard Paper Co.
 Buffalo.....Franklin-Cowan Paper Co.
 Charlotte, N. C.....Dillard Paper Co.
 Chattanooga, Tenn.....Bond-Sanders Paper Co.
 Birmingham & Prosser Co.
 Chicago {La Salle Paper Company
 Reliable Paper Co.
 Cincinnati.....The Johnston Paper Co.
 Cleveland.....The Millcraft Paper Co.
 Columbus.....Sterling Paper Co.
 Dallas.....Olmsted-Kirk Company
 Denver.....Dixon & Company
 Des Moines.....Pratt Paper Company
 Detroit.....Chope-Stevens Paper Co.
 Fort Wayne.....The Millcraft Paper Co.
 Fort Worth.....Olmsted-Kirk Company
 Greensboro, N. C.....Dillard Paper Co.
 Greenville, S. C.....Dillard Paper Co.
 Hartford {John Carter & Co.
 Henry Lindenmeyr & Sons
 Houston.....L. S. Bosworth Co.
 Indianapolis {Indiana Paper Company
 MacCollum Paper Company
 Jackson, Miss.....Townsend Paper Co.
 Jacksonville, Fla.....Jacksonville Paper Co.
 Kansas City.....Birmingham & Prosser Co.
 Little Rock.....Arkansas Paper Company
 Los Angeles.....Carpenter Paper Co.
 Louisville.....The Rowland Paper Co.
 Macon, Ga.....Macon Paper Company
 Manchester, N. H.....C. H. Robinson Co.
 Miami.....Everglade Paper Company
 Milwaukee.....Wisconsin Paper & Products Co.
 Minneapolis.....Stilwell-Minneapolis Paper Co.
 Mobile, Ala.....Partin Paper Co.
 Monroe, La.....Louisiana Paper Company
 Muskogee.....Muskogee Paper Co.

Nashville.....Bond-Sanders Paper Co.
 Newark.....Central Paper Co.
 New Haven...Whitney-Anderson Paper Co.
 New Orleans.....Alco Paper Co., Inc.
 Berman Paper Corp.
 Forest Paper Company
 New York {Majestic Paper Corp.
 Milton Paper Co.
 A. W. Pohlman Paper Co.
 Oakland.....Carpenter Paper Co.
 Omaha.....Field Paper Co.
 Orlando, Fla.....Central Paper Co.
 Philadelphia {Molten Paper Company
 The J. L. N. Smythe Co.
 Pittsburgh.....General Paper and Cordage Co.
 Portland, Me.....C. H. Robinson Co.
 Portland, Ore.....Carter, Rice & Co. of Oregon
 Providence, R. I.....Narragansett Paper Co.
 Richmond.....Virginia Paper Co.
 Roanoke, Va.....Dillard Paper Co.
 Rochester.....Genesee Valley Paper Co.
 St. Louis.....Shaughnessy-Kniep-Hawe Paper Co.
 St. Paul.....E. J. Stilwell Paper Co.
 San Antonio.....Shiner-Sien Paper Co.
 San Diego.....Carpenter Paper Co.
 San Francisco.....Carpenter Paper Co.
 Savannah.....Atlantic Paper Company
 Seattle.....Carter, Rice & Co. of Washington
 Shreveport.....Louisiana Paper Co.
 Springfield, Mass.....Whitney-Anderson Paper Co.
 Stamford, Conn.....Lott-Merlin, Inc.
 Tallahassee.....Capital Paper Co.
 Tampa.....Tampa Paper Co.
 Texarkana, Ark.....Louisiana Paper Co.
 Toledo.....The Millcraft Paper Co.
 Trenton.....Central Paper Co.
 Tulsa.....Tulsa Paper Company
 Waco, Texas.....Olmsted-Kirk Company
 Washington, D. C.....Virginia Paper Company
 Wichita.....Southwest Paper Co.
 Worcester.....Butler-Dearden Paper Service
 York, Pa.....The Mudge Paper Co.

Monterrey, N. L., Mexico.....Carpenter Paper Co.

★ ★ ★

MANIFEST BOND ONLY is also sold in New York City by
 Henry Lindenmeyr & Sons, Merriam Paper Co. and George
 W. Millar & Co., Inc.



An informal snap of
G. T. VAN ALSTYNE
 (and grandson)
 Advertising Manager
AIR REDUCTION, INC.

HOW "VAN" GIVES A *Lift* TO UTILITY PRINTING

ON CATALOG pages, for instance, he uses ATF display types to spark up the dull tables and diagrams, pull them together, and give the eye a starting point. "That's why," Van says, "we so often use Kaufmann Bold and Alternate Gothic...they're vigorous and interesting, but sensible...they fit our business!"

The country's leading advertising managers, art directors, typographic designers, and production managers specify ATF types for practical reasons. In the diversified range of ATF faces they can always find designs to fit every business, product, and idea. And selections so made can seldom be satisfied with substitutes. Wise printers are prepared to offer their customers ATF type faces, because they have proved to be most popular among leading specifiers.

How long since you made an inventory of your type equipment? Why not do it now, and see that you are well represented in these five groups. Complete specimen showings of any ATF type faces will gladly be supplied.

Monotone Sans Serif

... like this Spartan Black, the Balloons, and the Gothics

Monotone with Serifs

... like this Tower, and the Stryms

Cursives and Scripts

... like this Grayda, Brush, and Park Avenue

Thick-and-thin Sans Serif

... like this Lydian Cursive and Empire

Thick-and-thin with Serifs

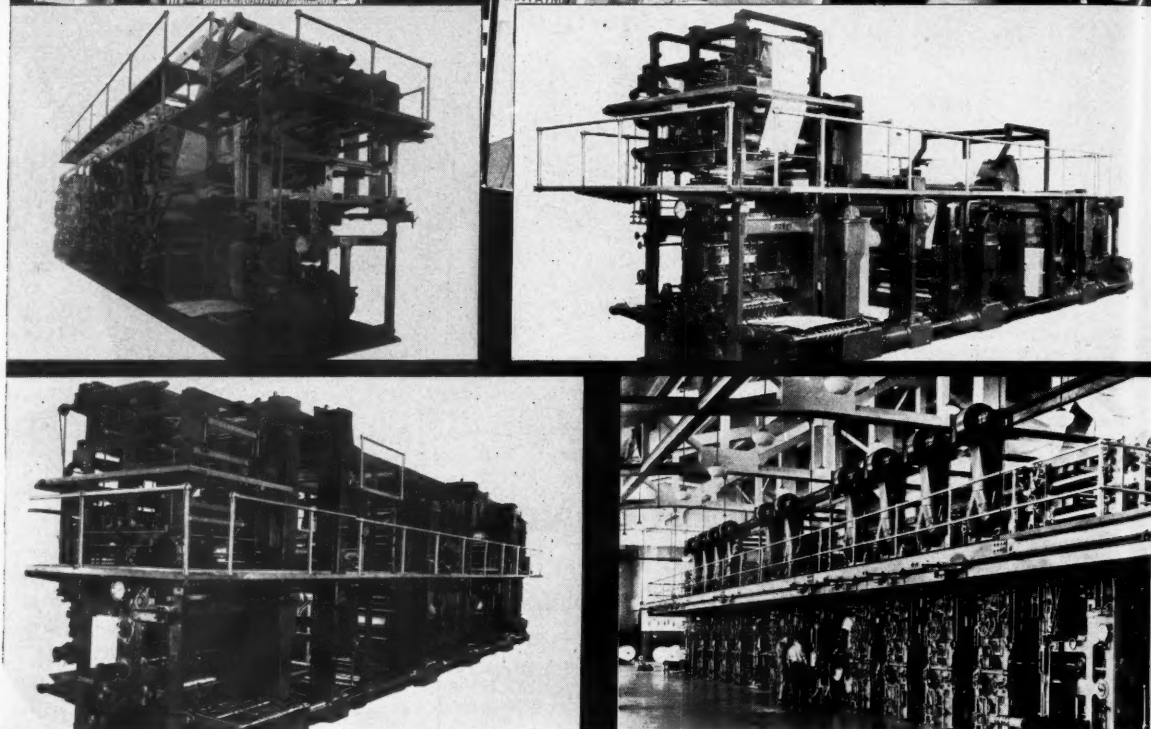
... like this Onyx, Stencil, and the Bernhard Moderns



AMERICAN Type Founders

200 ELMORA AVENUE, ELIZABETH B, NEW JERSEY

Please Mention THE INLAND PRINTER When Writing to Advertisers.



The production of the large magazines of National circulation requires high speed, quality printing to meet fixed deadlines. GOSS Heavy Duty Magazine Presses are built for speeds up to 1500 ft. per minute, in single or double deck construction. They can be arranged for two or four colors, and double five color printing. Pre-loaded anti-friction bearing construction used throughout. These and other features guarantee the finest possible printing from web rotary presses.

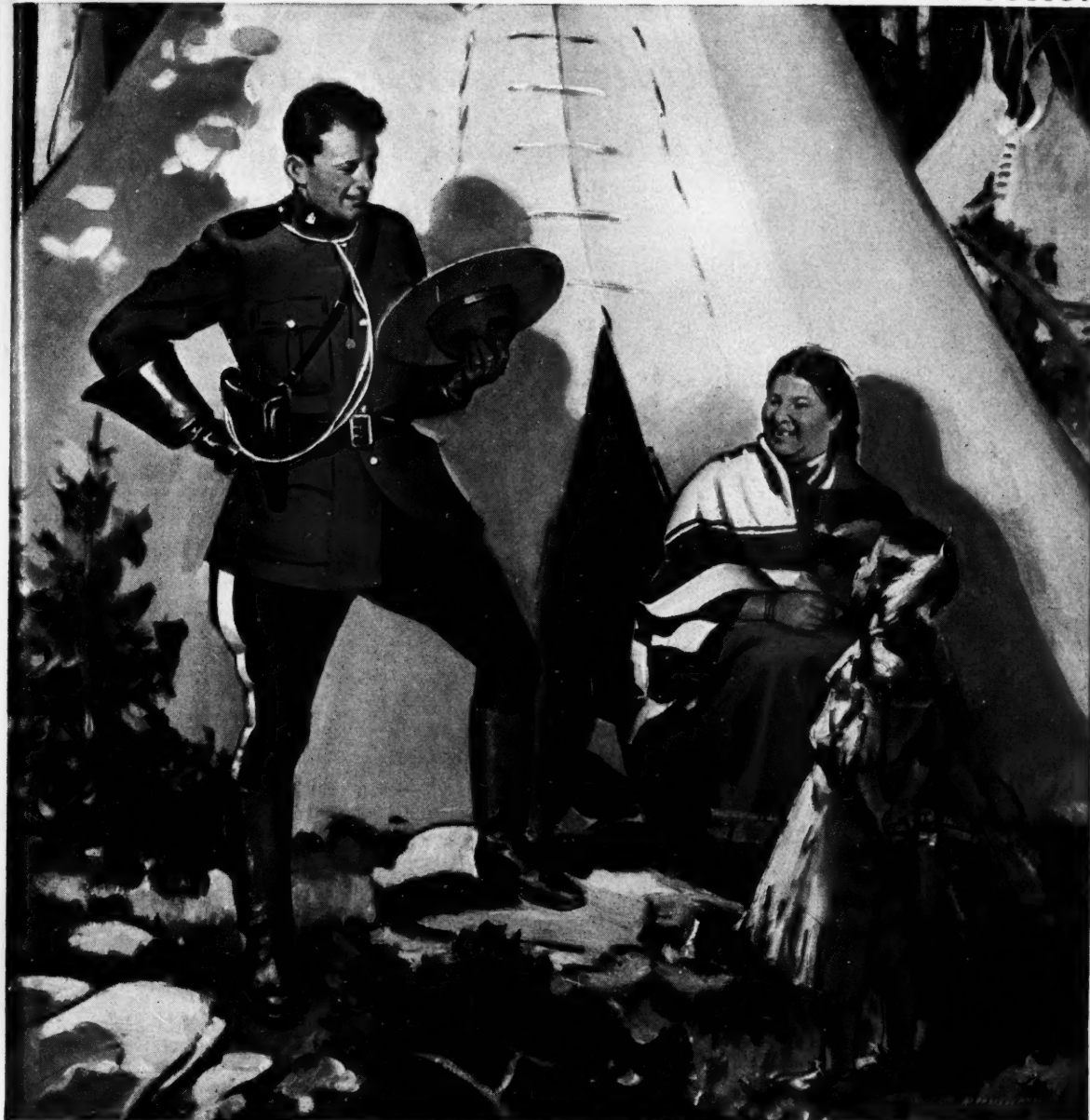
Goss Speedry Gravure Presses are built for monotone and multicolor work at speeds up to 1700 feet per minute. The gravure sections of the nation's largest Sunday papers are printed on Goss Presses.

Let's Finish The Job — Buy More War Bonds

GOSS

THE GOSS PRINTING PRESS COMPANY
 1535 SOUTH PAULINA STREET • CHICAGO 8, ILLINOIS
 NEW YORK • SAN FRANCISCO • LONDON, ENGLAND

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



War-born shortages caused a lot of changes in buying habits. Inevitably with the return of abundance, there will be a rebound to critical purchasing. To survive the crush of competition, products will need all the "personality" the maker can build in and around them. Advertising will strive mightily to win customer preference, but the tools of advertising must be keen-edged. To effectively persuade and dominate, pictures and text must be presented upon appropriate Paper, because good paper is the universal tool for successful sales promotion.

VICTORY *War Quality* PAPERS

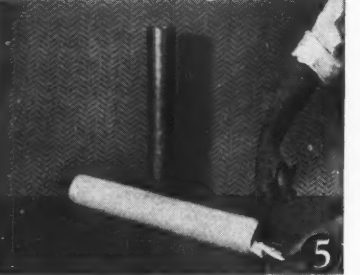
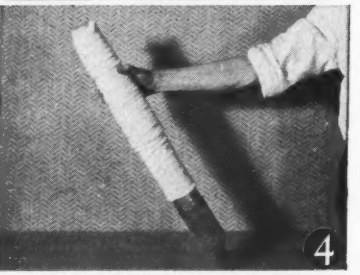
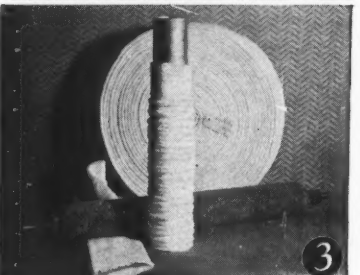
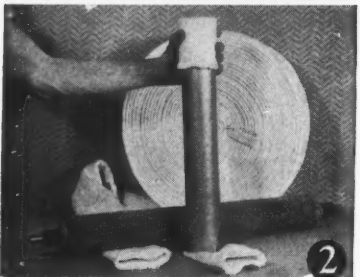
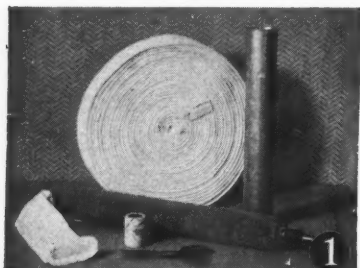
THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back.

GODFREY *Roller Company*

WILLIAM P. SQUIBB, PRESIDENT

211-17 NORTH CAMAC STREET
PHILADELPHIA 7, PENNSYLVANIA



BELIEVE IT OR NOT!!!

Recently we discovered a man sewing—actually sewing by hand—the covering on his lithographic dampening rollers.

This was an ancient custom when men wore whiskers and piccadilly collars.

Then Aquatex and Dampabase arrived—and now the world is a brighter, sunnier, and better place for lithographic printing.

"Just another way to make things easier."



PULL ON LIKE A STOCKING . . . FIT LIKE A GLOVE

1. Everything that is required: a roll of material, a metal tube, scissors, needle and thread.
2. Cut Aquatex or Dampabase to length. Thread it completely through the tube. Turn it down over the outside edge of the tube.
3. The transfer tube with the material placed over it.
4. Place the transfer tube over the roller. Then, holding the Aquatex or Dampabase on one end of the roller, slide the tube off the other end of the roller.
5. Cut off excess material and sew other end.

COVERING TIME, LESS THAN 3 MINUTES

GODFREY ROLLER PRODUCTS

COMPOSITION ROLLERS—The best composition roller for fine printing results.

RUBBER ROLLERS—The roller for newspaper, offset, water color, or general printing.

VULCANIZED OIL ROLLERS—The rollers for offset lithography and letterpress distribution.

AQUATEX—The most widely used seamless dampening cover on lithographic presses.

DAMPABASE—The resilient undercover for lithographic presses.

TABLETINE—The padding glue which sticks and holds.

LEATHER ROLLERS

GRINDING AND POLISHING all types of rubber-vulcanized oil and leather rollers.

"RED HEAD" COATING COMPOSITION

MAKE-READY PASTE

TYPECLEAN AND BLANKET WASH PAD

TEX—The cold padding cement.

DISTRIBUTORS THROUGHOUT THE WORLD

Roller Makers for 80 Years—LITHOGRAPHIC • COMPOSITION • NEWSPAPER • VARNISH—
LACQUERING • EVERY KIND OF ROLLER REQUIRED FOR GOOD PRINTING AND LITHOGRAPHY



Not So "Pretty"... Maybe

But Very Practical

In wartime it's the practical that counts, whether in a wife or in paper. There was a time when superficial good looks seemed to count for everything in America. The strains and stresses of wartime punctured that bubble. Gone for the duration is the vast assortment of weights, colors, sizes, finishes, etc., that made many paper users so finicky. But so far as Beckett papers, whether in special military papers or our standard products, their usefulness is unimpaired. We always made practical and durable goods and we are doing so now. War restrictions may have cut off a few of our frills. We never did have many. Beckett papers are made to withstand the hard service of military and civilian use.

THE BECKETT PAPER COMPANY

Buckeye, Beckett and Ohio Covers, Beckett Offset and Opaque, Buckeye, Beckett and Tweed Texts, Special Military Papers

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Please Mention THE INLAND PRINTER When Writing to Advertisers

A TIP TO FORWARD-LOOKING PRINTERS



Order your Acraplate now



Now that Lake Erie Acraplates can again be purchased without priority, producers of rubber and plastic plates should waste no time in getting their orders on record.

Forward-looking concerns realize that Lake Erie's delivery policy is forced to be "first come—first served."

A FEW ACRAPLATE ENGINEERING "FIRSTS"

- 1 Rugged Side Plate Design.
- 2 Large Diameter Rams.
- 3 Industrial Type Rotary Vane Hydraulic Pumps.
- 4 Positive Fingertip Control of Pressure.
- 5 Adjustable Gib Guides for Moving Platen.
- 6 Ball-Bearing Rolling Plate for Work.

Availability of basic materials and continuation of our all-out war effort until V-J Day will govern the speed with which we can make deliveries of Acraplate Presses to all present and future buyers, but that time of delivery may surprise you.

So follow that impulse! *Get your order in now.* Write for complete details and specifications of six standard sizes and seventeen Acraplate models.

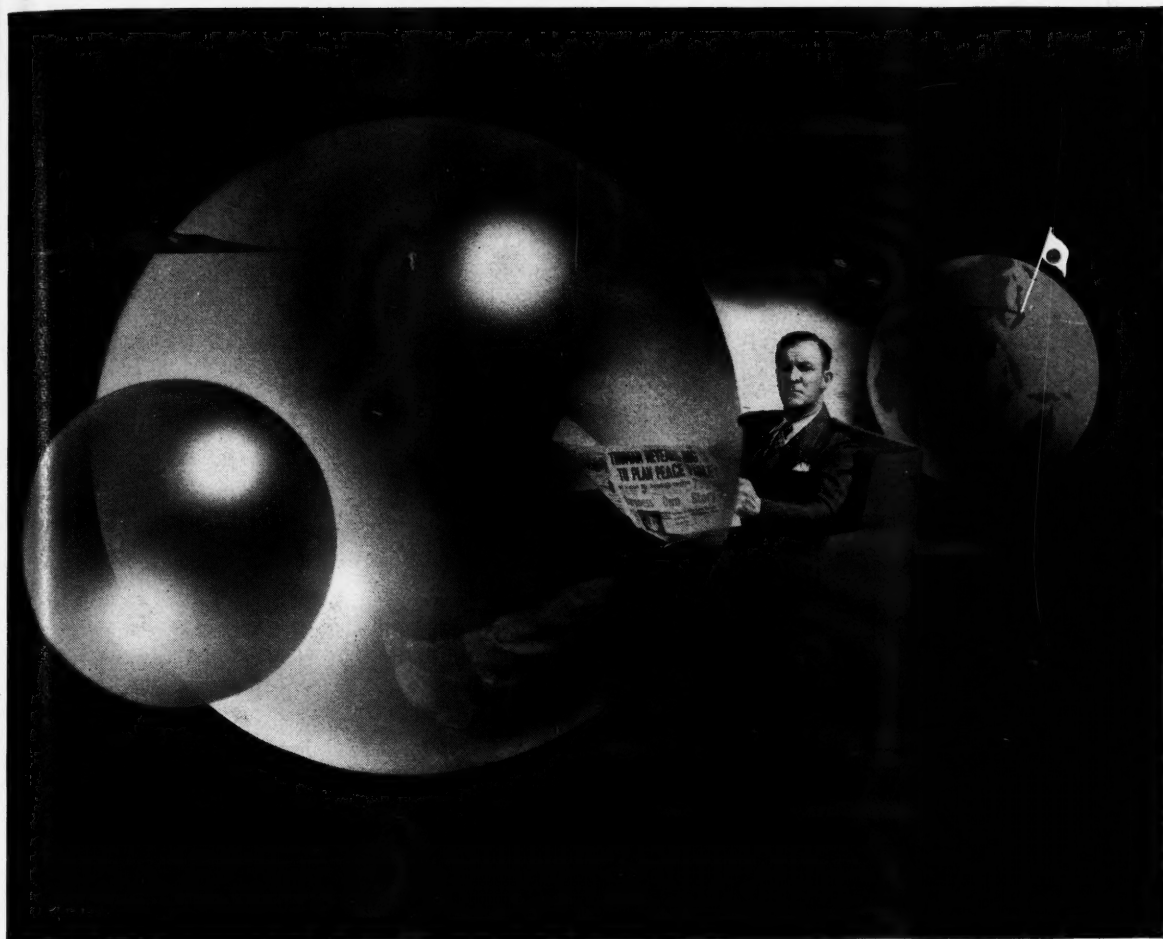
LAKE ERIE ENGINEERING CORP.
504 Woodward Avenue, Buffalo 17, N. Y.



MEAD papers

NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.
ARIZ.: Blake, Moffitt & Towne; Zellerbach.
ARK.: Roach Paper Co.
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.
COLO.: Dixon & Co.
CONN.: Rourke-Eno Paper Co.; John Carter & Co.
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.
IDA.: Blake, Moffitt & Towne; Zellerbach.
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.
IOWA: Carpenter Paper Co.
KAN.: Carpenter Paper Co.
KY.: Louisville Paper Co.
LA.: Alco Paper Co.
ME.: Arnold-Roberts; C. H. Robinson.
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.
MONT.: Carpenter Paper Co.
NEB.: Carpenter Paper Co.
N. J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Goulard-Plehn; Willmann Paper Co.
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.
N. C.: Dillard Paper Co.
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.
R. I.: John Carter & Co.; Narragansett Paper Co.
S. C.: Dillard Paper Co.
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clappitt Paper Co.
UTAH: Carpenter Paper Co.; Zellerbach.
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.



armchairs and crystal balls

Armchair soothsayers who solemnly predicted that pulp and paper would be scratched from the critical lists after V-E Day were wrong again. They couldn't foresee, it seems, that war in the Pacific—and even a limited civilian reconversion—could call for such colossal needs; and they failed to imagine that manpower and equipment shortages would continue to be critical with Victory half won.

The business of prophecy is a sorry one. The best approach to the future is a realistic attitude towards today. Uncle Sam needs the help of everyone and not the clairvoyance of a few; and the paper shortage is best relieved by intelligent conservation and continual salvage and not by armchair vaticination.

This corporation—"Paper Makers to America"—is working tirelessly to supply Mead Papers, including the Mead, Dill & Collins, and Wheelwright lines, for all essential needs. Its future—the future of its papers and the nationwide network of Mead merchants who distribute them—will be perpetuated by the work of today. Our equipment includes neither armchairs nor crystal balls.

★ ★ ★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

ESTABLISHED 1846

MEAD
papers

THE MEAD CORPORATION

"PAPER MAKERS TO AMERICA"

U. S. War Savings Bonds: Still the Best Buy in Paper Today!

THE MEAD SALES COMPANY, 230 PARK AVENUE, NEW YORK 17 - SALES OFFICES: MEAD, DILL & COLLINS, AND WHEELWRIGHT PAPERS - PHILADELPHIA - BOSTON - CHICAGO - DAYTON

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back.

Prominent Users of Strathmore Letterhead Paper: No. 60 of a Series



This Letterhead Represents Something NEW Under the Sun

Clothes from the cow! Aralac, a completely new wizard fibre, is made from the casein of skimmed milk. It was introduced in 1941 by Aralac, Inc., a division of National Dairy Products Corporation. Its widest use is in blend with rayon, wool or cotton to make new types of yarn, fabrics and quality felts.

Aralac, Inc. uses Strathmore paper for its letterhead as a worthy representative of this amazing product. YOUR letterhead, too, should express the quality and prestige of YOUR company. With lighter weight papers necessary under government regulations, quality is more important than ever. The Strathmore watermark is your assurance of that quality.

STRATHMORE MAKERS OF FINE PAPERS

Strathmore Paper Company, West Springfield, Massachusetts

YOUR WASTE PAPER IS URGENTLY NEEDED—Over 700,000 war items, shipped to the fighting fronts, are either made of or packed in paper. Much of this paper is made by re-processing waste paper. Clean out your old files and obsolete printed matter and get it into the hands of your local waste dealer or salvage committee immediately.

PAPER IS PART OF TODAY'S PICTURE

Current Strathmore advertising points out how essential paper is to the war effort, features leading industries that use Strathmore in their Victory programs, stresses the point that good letterheads help maintain the reputation every firm is guarding today.

★ ★ ★

This series appears in:

**FORTUNE
TIME
BUSINESS WEEK
UNITED STATES NEWS
NEWSWEEK
FORBES
ADVERTISING & SELLING
TIDE
PRINTERS' INK
SALES MANAGEMENT**



In the air . . . on the ground . . . under the sea . . . S. & V. Inks are giving their best for total victory . . .

On paper, cardboard, metal, fabrics—in fact on every surface that will take printing by offset, letter-press or gravure—S. & V. Inks have found their way to every battlefield, to every war plant, and into every home in the land with some message of vital importance.

. . . And when victory has been won, Sinclair & Valentine Products will continue their march around the globe, working for peace and reconstruction.

Sinclair and Valentine Co.

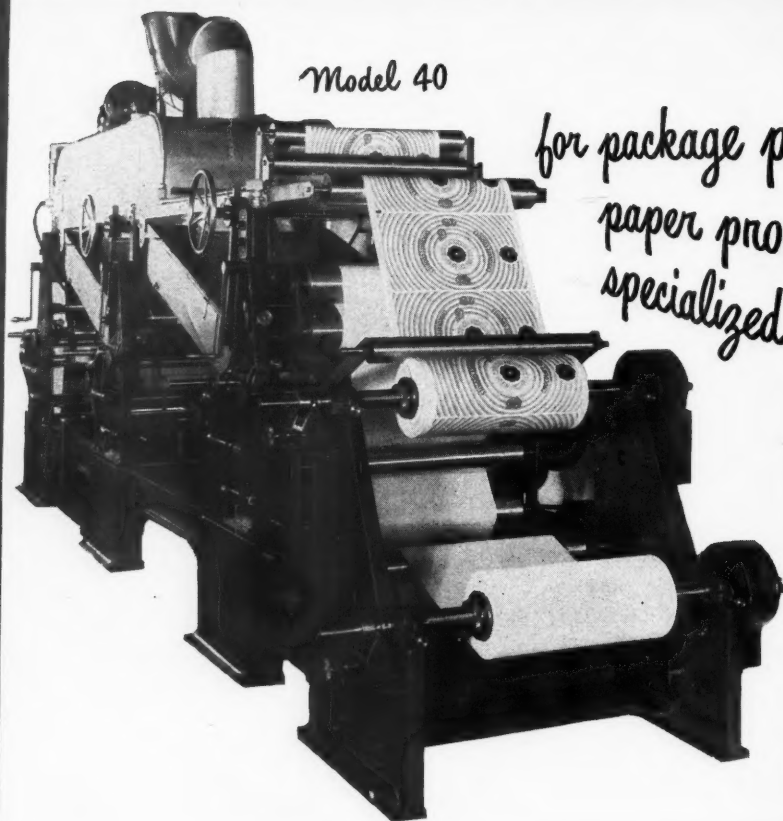
Main Office and Factory: 611 West 129th Street, New York City

LETTERPRESS
GRAVURE

INKS

LITHOGRAPHIC
ANILINE

Birmingham	Charlotte	Cleveland	Dayton	Havana	Kansas City	Mexico City	Nashville	New Orleans	San Francisco
Boston	Chicago	Dallas	Detroit	Jacksonville	Los Angeles	Miami	New Haven	Philadelphia	Seattle



Model 40

*for package printing
paper processing
specialized printing*

ROTOGRAVURE PRESSES

by

ROTOGRAVURE ENGINEERING CO.

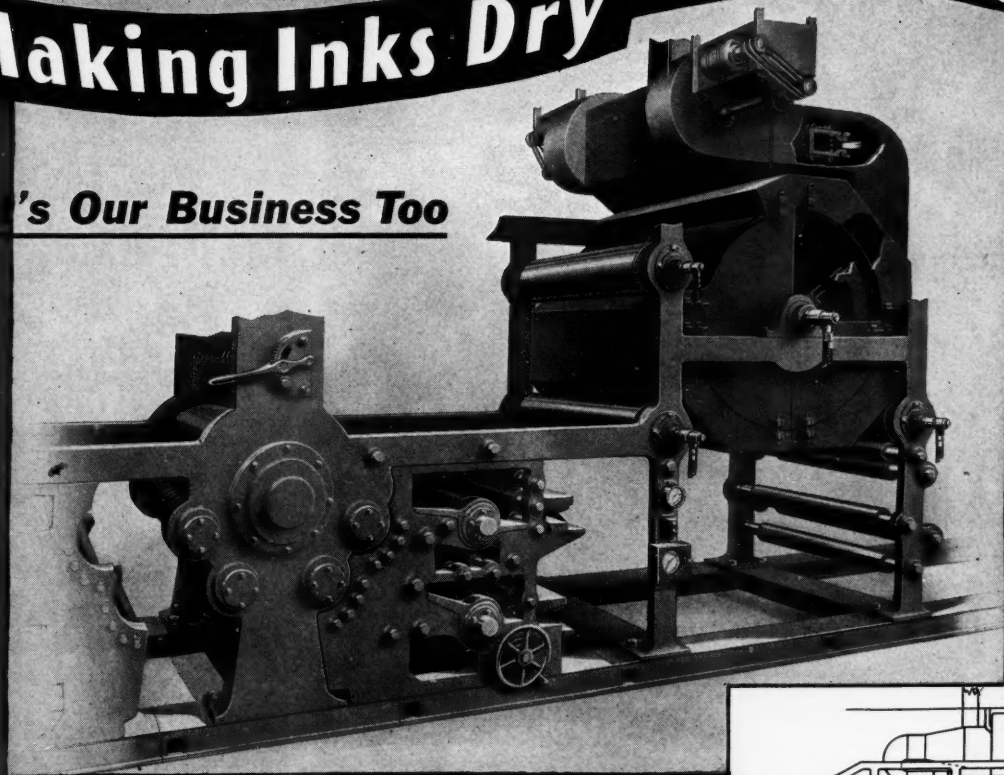
[division of MILLER PRINTING MACHINERY CO.]

**299 MARGINAL STREET
EAST BOSTON 28, MASS.**

Making Inks Dry

FAST!

That's Our Business Too



Newest Development in 4-Color Wet Process Drying Equipment As Designed By LEVEY Engineers

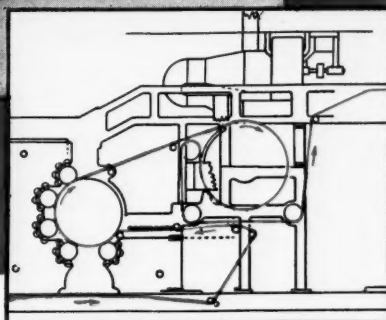


Diagram of Installation of heavy Super Heated Air & Steam Drum Dryer - 1st side 5 & 5 Color Press.

The drying installation shown here is an example of Levey engineering in the interest of better and more efficient printing. It is designed to dry Levey Flashdri inks, in 4-color 2 sides wet process printing, at web speeds up to 1000 feet per minute. Current tests show entirely satisfactory results. And several large publishers have already ordered equipment of

this type for post-war delivery.

Because our concept of service to the graphic arts is based on the crucial test of product performance we feel we must offer the industry more than fine printing inks.

Levey engineers are constantly at work perfecting new equipment to help printers keep pace with the technological advances which are today such clear-cut evidence of

progress in many great industries. We believe that opportunities for better printing techniques are limited only by the vision and resourcefulness of the engineering mind. If you have a problem we will welcome the opportunity to cooperate with you.

FLASHDRI • LETTERPRESS • LITHOGRAPHIC • GRAVURE



FRED'K H. LEVEY CO., INC.

Makers of Fine Printing Inks Since 1874

PHILADELPHIA • NEW YORK • CHICAGO

FRED'K H. LEVEY CO. (CANADA) LTD., MONTREAL

ENGINEERING DEPARTMENT • DRYING EQUIPMENT • PHILADELPHIA

BROOKLYN • CINCINNATI • NORFOLK JUNCTION, N. J. • SPRINGFIELD, O.




**PAPER WINGS
FOR NEW HEIGHTS**

Paper is performing wartime duties so startlingly novel you'd scarcely recognize paper as the substance you once knew. Paper hasn't drawn these assignments as a stop-gap substitute for scarcer materials, either—but because paper does the job better and does it for lower cost. You'll be able to soar to new altitudes of efficiency and economy in business and industry on wings of paper after the war ends. Paper's new forms and adaptations are restricted to military use now, of course. But after peace returns, and after we have fulfilled our wartime responsibilities, we'd like to help you put paper as you've never known it before to work for you.

NEENAH
Makers of Fine Papers

NEENAH PAPER CO. • NEENAH, WIS.




*Modern Business
demands*

THIN PAPERS

To reduce
**MAILING
TYPING
FILING**
costs.

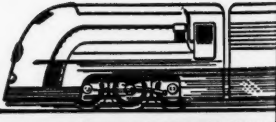
Recommended for
Thin Letterheads, Copies,
Records, Advertising.



Specify one of

ESLEECK
THIN PAPERS

Fidelity Onion Skin
Clearcopy Onion Skin
Superior Manifold



SEND FOR SAMPLES

ESLEECK
Manufacturing Company
Turners Falls, Mass.



See for Yourself

What a Difference Lighting Makes!



It's the same plant! But what a difference it makes when you install fluorescent lighting with G-E Mazda Fluorescent Lamps.

Simple fact is that eyes see faster and hands work faster . . . in the composing room, for example . . . when lighting is right. Workers make fewer time-wasting mistakes. Eyestrain, headaches and accidents

caused by tired eyes are reduced. Faulty register is easier to detect. Colors show up more accurately. Proof-reading is easier, less subject to errors.

It isn't hard to get good lighting if you remember that your General Electric Lamp supplier can help you be sure of a properly engineered job. Call him today—or get in touch with your local lighting company.

GENERAL ELECTRIC

THE CONSTANT AIM OF G-E LAMP RESEARCH—TO MAKE

G-E LAMPS
STAY BRIGHTER LONGER



Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p.m. EWT, NBC; "The World Today" news, Monday through Friday 6:45 p.m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p.m. EWT, CBS.

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back.

This is it . . .

your opportunity . . . NOW . . . this red-hot
minute. Act Fast. Wire

Procrastination will kill this chance for which you have waited three years. Limitation order L-226 has been revoked. Now you can order without getting permission from WPB and without having to trade in your old folder (unless you want to).

But, hundreds of thousands of dollar's worth of orders for the sensational all-buckle Baum Automatics are piling in. To avoid months of delivery delays, WIRE that order NOW . . . this very red-hot minute.

WHICH SIZE DO YOU NEED MOST?

No. 1. The seven-fold 17x22 Baum Automatic...\$1585.00 complete

No. 2. The eight-fold 22x28 Baum Automatic...\$1960.00 complete

No. 3. The nine-fold 25x38 Baum Automatic...\$3110.00 complete

Everything included, viz.: precision-built folder and suction pile feed; two motors (for any current) and large Leimann pump; pasting-trimming devices and commercial perforating equipment (for multiple perforating, both directions simultaneously); complete assortment of cutters, scorers, book perforators, et cetera.

Additional folding plates, if eleven folds desired, can be added to the 25x38 for only \$200. The 22x28 size can also be furnished with ten folds, 4-3-3. Also the 14x20 size is available but don't buy that too small, impractical size, please. Prices f.o.b. factory. Terms 3% ten days or pay-for-itself terms.

Save 100 hours on every 100M booklets hereafter. Eliminate the slow, costly wire-stitching and trimming wire-stitched booklet operations. On your all-buckle Baum, when it's folded, it's finished. Capable of 6,000 finished booklets an hour.

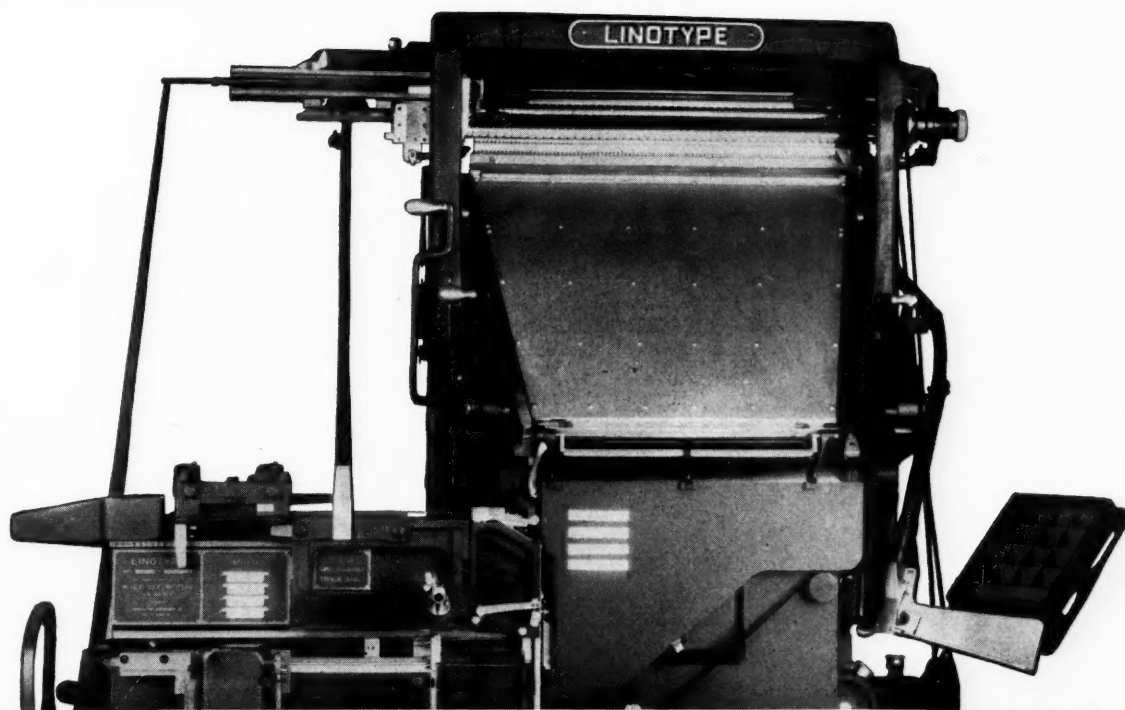
We would like to be able to supply the whole world with this indispensable time-saving, cost-cutting, four-operations-in-one, simple automatic machine that is a complete bindery within itself. One day's mail, for instance, brought three inquiries from India. Exports must wait, however, until this country is served. First, the Armed Forces, then YOU.

One of America's foremost lithographers writes: "Our three all-buckle Baum Folders have returned us a net profit of fifty times their cost."

Our prices today on all models quoted above are four figures less than any other job folders that fold similar size sheets, in fact are less than known manufacturing and merchandising costs, but we hope to lower our costs by tripling prewar production and tripling the number of jobs for returning G.I.'s—God bless them!

RUSSELL ERNEST BAUM

615 CHESTNUT STREET, PHILADELPHIA, PA.



“worthy of the workmen”

EVERY LINOTYPE *must be worthy of two groups of workmen:*

The first is that group whose handiwork it is—the product of engineering skill and mechanical precision. All of the materials, every component part, each assembly, must reflect the experience and skill and pride that these workmen build into the machines bearing Linotype name-plates.

The others are those craftsmen who sit before the Linotypes of the world and operate the keyboards—trained men and women, the product of whose hands are the shining lines of Linotype slugs that keep the whole world informed.

These two groups of workmen comprise both an inspiration and a challenge to our Linotype craftsmen.

LINOTYPE



BROOKLYN

NEW YORK CITY BOSTON CHICAGO NEW ORLEANS SAN FRANCISCO LOS ANGELES
CANADIAN LINOTYPE, LIMITED TORONTO, CANADA

Linotype Caslon Old Face Series

★ *And Let's Be Worthy of Our American Heritage By Buying Bonds!* ★



★ LEST WE FORGET ★

VICTORY over our enemies — complete, final and total victory—that is the goal uppermost in our minds today. But, lest we forget, it is for the things beyond victory that we fight.

It's seeing young faces in church or at the movies again—young faces we haven't seen for several years. It's clearing the newspaper pages of casualty lists. It's making the arrival of a telegram welcome rather than an apprehensive experience.

It's bending all our energies once again, freely, to the pursuit of happiness. It's building schools instead of war plants, announcing new ways to prolong life instead of snuffing it out. Removing hospital trains from the railroads of the nation.

These are the things for which we fight—the things beyond victory—the permanent things. The things that make our land and our way of life so wonderful, so important to preserve.



Bank of Manhattan Company, New York

J. L. Frazier, Editor

Master Printers of America...

IT IS TIME TO WAKE UP!

● DETROIT EMPLOYING PRINTERS are sounding an alarm that skilled men in the letterpress branch of the printing industry are dying more rapidly than new men are being trained to take their places. Specifically, last year Detroit's printers lost thirty men through death alone and during the same period the only organized apprentice training school in Detroit had three graduates.

"The problem and the danger is just as simple as this: We have been losing far more men for over a decade than we have been training," is one of the statements in the review published in "Victory and the Graphic Arts," house magazine of the Graphic Arts Association of Michigan.

From the information published in the house magazine it is evident that the joint committee composed of the representatives of the employers group and the unions of the printing trades in that city is at least recognizing that there is an apprenticeship problem. The report indicates that the typographical apprenticeship school has twenty-one apprentices taking the six-year course, with the boys spending one-half day each week in the school and the other part of their time in shops of employers. The report indicates that there are no apprentices in the pressman setup, and that the same general condition prevails among photo-engravers, electrotypers, and bindery help.

"Training of men—simply to replace losses and without any view toward further expansion—is non-existent in most branches of the graphic arts industry in Detroit," is one of the statements in the warning article: "The Graphic Arts Industry Needs a Training Program." It carries a suggestion that "Detroit's printing industry could support a school with complete facilities for training in every branch of the industry."

In Chicago the situation seems to be even worse because no voice is being uplifted to direct atten-

tion to the lack of apprenticeship training. Several years ago a group of men connected with Typographical Union No. 16 established a school but the union membership killed the project by refusing to vote even a very nominal sum for its continuance. Disaster also overtook the Chicago School of Printing and Lithography because most of the outstanding firms which had previously supported it as members of the Open Shop Employing Printers Association of Chicago became unionized and then the employers ceased to be interested in developing any more skilled men in the industry.

Contracts effective in Chicago provide for a ratio of one apprentice to every ten journeymen or major fraction thereof, in composing rooms both in job and newspaper offices, but employers are known to be so indifferent about apprentices that very few shops provide for any organized recruitment and training of apprentices.

Until employers become more vocal in their demands for an increased number of apprentices, few will be recruited into the industry. It is evident that the unions will not act unless negotiating committees representing employers insist that ratios be liberalized and then that the employers will see to it that all apprentices provided for in the ratios are recruited by the industry and trained according to required standards.

The writer of this article reflects the indifference of union leaders from numerous conversations with some of them on this subject. In one instance, a leader said that the unions were better satisfied with a shortage of labor. He remarked that no one was responsible to teach apprentices and that in one office a man listed as a journeyman printer does not know how to set a stickful of type, never having worked at a case. His job never has required any knowledge other than how

to operate a proof press and that is all he cares to know about the printing trade. He has been at it in a newspaper office for a score or more of years. His foreman seems to be satisfied and no one else has ever raised a question about him.

Evidence of the attitude of officers of the International Typographical Union is reflected in a "Statement of Executive Council" which appears in the May, 1945, issue of *The Typographical Journal*, addressed "To the Members of All Subordinate Unions." Under a subhead, "What ITU Laws Mean to You," appear twenty-two items, pithily presented. Here are three of them:

"9. They Protect Your Jobs Against Non-Union Learners."

"13. They Provide for the Proper Education of Apprentices."

"14. They Control the Ratio of Apprentices to Journeymen."

The twenty or more sections of the general laws of the ITU contain restrictions concerning the entry of apprentices into local unions but provide no condition obligating locals to seek and recruit likely candidates for apprenticeships. Thus the obligation must be assumed by employers.

That employers are derelict in their obligations to see to it that proper provision is made for the liberalization of ratios governing the number of apprentices to journeymen is manifested by even a casual survey of local conditions compared with enabling legislation as reflected by ITU laws.

The general law provides that locals shall fix the ratios "but it must be provided that at least two members of the typographical union, aside from the proprietor, shall be regularly employed

in the composing room before an office is entitled to an apprentice." The general law also provides that "for each additional five journeymen regularly employed an additional apprentice may be permitted, provided, when four apprentices are employed an additional apprentice for each ten journeymen may be employed."

With provision for one apprentice for two members of the union, and another permissible ratio of one to five, why do employers permit large local unions to restrict the permissible ratio to "one apprentice for each ten journeymen or major fraction thereof . . . ?"

While in the foregoing part of this article only the typographical unions have been mentioned, the same general situation applies to other trade unions in the letterpress branch of the industry.

The question arises: Why are there not more young men learning the skilled trades in the letterpress branches of the printing industry?

One answer is: The employers are not on the job, and their foremen, being members of the union, are not taking the initiative to recruit apprentices for the industry.

Thus the conclusion to be arrived at is that enlistment of new blood in the letterpress branch of the industry is a front office obligation.

(NOTE: The letterpress branch of the industry is mentioned here because the lithographic branch is definitely more progressive in its apprentice recruiting and training, having a representative advisory committee on the job with employers, educators, and representatives of the Amalgamated Lithographers Union on the job as members. But that's another story.)



The Craftsman's Creed

BY DR. FRANK CRANE
Written for the Milwaukee Club of
Printing House Craftsmen

I believe in Work.

I believe in doing the kind of Work that is of real Use.

I believe that one of the best tests of whether Work is Useful or not is, that people are willing to pay money for it.

I believe in Work that is of value to people *now* Living, that I am a part of this Generation, that I should serve my Contemporaries and cooperate with them, and that the best assurance that my Work

will be appreciated by Posterity is that it is of practical worth *Now*.

I believe that I have a right to expect pay for my labor; my chief concern is to do my Work well, as the joy of good Work well done is the highest possible form of satisfaction.

I believe that the most dependable kind of Happiness is that which is a By-Product of Work; that no Play is worth while unless it refreshes and restores the power and disposition to Work; and that no Rest is sweet unless it is earned *by* Work.

I believe no man can do good Work unless he loves it.

I believe no man can do good Work unless he submits to training and practice.

I believe that all Work done in Love, and following training and practice, will be beautiful.

I believe that the perfectly Useful is always Beautiful, and that whatever is Beautiful is Useful.

I believe that no man lives unto himself nor can do his best Work by himself; for

he must learn of his Masters, he must cooperate with his Fellow Craftsmen, and he must produce something that shall be valuable to the people.

I believe in no Class, Party, nor Privilege, but that every man should be judged by *his* Work, and that he is entitled to respect and position only by virtue of his Inner Character and because of his Outward Product.

I believe that God is no idle King, seeking the adulation which kings crave, nor indulging in the petty pleasures of a monarch's vanity; but that He is the infinite worker, expressing Himself in the creation and continuous upkeep of His universe, and finding His joys in the forthputting of His almighty energy.

I believe that I imitate Him, and am worthy to be called a Son of God, only as I also, in my small corner, do *my* Work and find joy in it.

I believe every human being was born to do some kind of good Work, and that in doing it he finds his best excuse for living, and the most intelligent answer to the question, "*Why Was I Born?*"

A Salute

TO



THE INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN

The International Association of Printing House Craftsmen, in common with other great international organizations, is coöperating with the war effort by not holding its usual annual convention and educational conclave this year. To preserve the continuity of "share your knowledge" convention sessions, unbroken for a quarter of a century, THE INLAND PRINTER has stepped into the breach to conduct a Convention-in-Print for the International Association.

Craftsmen from all parts of the country have given unstintingly of their time and knowledge to prepare the information which is presented in the Clinics-in-Print that follow. To the five leaders who head these technical clinics, to the men who served on their panels by answering questions, and to the scores of Craftsmen who have submitted questions to be answered, THE INLAND PRINTER expresses its gratitude. It is happy to serve as the medium for preserving and promoting the "share your knowledge" movement at a time when travel restrictions prevent the normal person-to-person exchange of ideas. May the ideas and information presented here stimulate Craftsmen everywhere to look forward with hope and enthusiasm to the opportunities and problems that will face them in the postwar world of tomorrow.

Immediately following the Clinics-in-Print is THE INLAND PRINTER Album of Craftsmen's Clubs. A sequel to last year's popular album, through which ran a historical note in keeping with the Silver Anniversary of the International, this year's album is a Salute to the Presidents—to the Craftsmen whose qualities of leadership have earned for them the top office in their clubs. Read about the interesting careers of these men—from their ranks will come the International officers of tomorrow.



WALTER F. SCHULTZ



FELLOW CRAFTSMEN: Just about every production manager or plant superintendent worthy of the name has within the past six months had this proposition put to him: "Bill, here is a swell opportunity to lay out your plant the way it should be done along scientific lines, because, with all the new equipment, new methods, and new operating techniques that are coming along as a result of what we have learned during the war, competition in both price and quality will be keener, and we must have a plant that is geared to compete during those times."

The answer to that proposition isn't simply making a lot of diagrams or a new layout or blue-prints or moving equipment around. The answer lies deeply rooted in the basic common sense principles of good management and good plant organization.

Just assembling a lot of thoughts that have been in the minds of most of us for a long time, what the job of "reconversion" in the graphic arts industry amounts to is:

No. 1. A CLEAN PLANT. The keeping of a clean plant is important because when you think of cleanliness you think of orderliness, and the desire for orderliness is the very foundation of an efficient method of operation.

The idea of having a clean plant reflects basically on most everything you do in connection with management. For instance, the most efficient composing room I know is absolutely spotless, and because it is spotless, the thought is so contagious that the men who work in that composing room are careful about *everything* they do.

No. 2. WHAT KIND OF WORK ARE YOU PLANNING TO DO? By this time you ought to know just what type of work you plan to specialize in more or less. Are you going to do all job printing? A general range of commercial work? Color printing, offset lithography, in single or multicolor? Gravure or rotogravure? Rotary black or color printing? That makes a great deal of difference in laying out your plant for future expansion because it is not simply a matter of placing an individual piece of equipment.

It means—and this is important—laying out that piece of equipment with enough *space* around it to handle the amount of material required for that type of equipment. For instance, a Miehle vertical doesn't require very much space. However, a large five-color rotary requires space for the handling of larger volumes of paper and other materials it consumes. Flat-bed presses require room between them for the handling of skids of paper.

No. 3. RECORD OF MATERIALS. A printing plant should not be like a theater with a lot of entrances and exits. One of the greatest difficulties in the operation of an efficient plant is the keeping of records of material entering and leaving the plant. Wherever possible this should be done through one place with a person designated to make a record of every piece of material entering and leaving the plant, and inform someone in the front office daily of these receipts and deliveries, so that a customer can be answered promptly when he inquires about material he has sent in for the job or about the shipment of completed work.

No. 4. PREPARATION FOR PRODUCTION. We think of producing printing along the following lines: Composition, then press-work, then binding, *et cetera*. But "something new has been added." That is *preparation for production*. This new de-

partment in even a medium-sized plant will more than pay for itself. It will show a handsome profit because if you have a place where all the copy is assembled carefully, checked, and marked up before it goes into the mechanical departments where productive time would be wasted "doping" out the copy, if you have a room where someone carefully makes up dummies so that the craftsman to whom is assigned the mechanical task has everything in front of him, you will save an endless amount of productive time.

This should be a separate department, and the time it consumes should be chargeable. You can easily isolate and recover the cost of this operation by including it in your estimate. A little folder will carry, let us say, a \$10 charge for corraling the materials and the preparation of one or two final dummies. A big catalog may carry as much a \$500 charge—the cost of collating the various materials that go into production of the job, the preparation of several dummies or sections of dummies, the study of imposition, margins, *et cetera*—all of which consume time.

No. 5. HANDLING MEN. Up to now we have spoken about more or less inanimate things which you can push around, move, erect—things that you can do with as you please, but *you can't do that with men*. The average printing job is split up roughly into three factors: Materials, labor, and overhead. The item of labor is the most variable and the most important factor in most cases on your Profit-and-Loss sheet. The proper handling of men throughout your plant and office means the difference between having a business organization and disorderly confusion.

Many good books have been written about the psychology of handling men, but I believe that practical experience has taught us a great deal about the importance of the word "decency" in our conduct and thinking in connection with the welfare of the people whom we employ to build a job with their own hands.

In the plant the leader is the mechanical superintendent. He is the one who directs the activities of the plant through the foremen under him who in turn give the direct orders to the men operating the machines. This plant superintendent or key man is the heart of your plant. His attitude toward progress and new developments, and his ability to think clearly in connection with efficient production methods, represent the difference between profit and loss in the mechanical production of your work.

In most cases these key men do not have a definite idea of what it is all about. They lack incentive to go beyond their particular prerogatives. They just do the job they are hired to do, put in an honest day's work, and stop thinking right there. Imagination never enters the picture.

We have a great deal of work to do in connection with the training of plant superintendents and foremen. Personally I think the day of the "bull of the woods" type of foreman is gone. I believe in adult education for men in our industry who have the acumen and the love of their work to want to gain more knowledge and advance.

No. 6. PRODUCTION MEETINGS. The old-fashioned way of having production meetings, if any, was to get the boss together with the plant superintendent and sometimes the office clerk. Among them they would attempt to straighten out production problems confronting them. We have found

that this is worse than having no production meetings at all because the men who are directly responsible for performance in their various departments may get the story second-hand or third-hand and sometimes in a manner so disconnected and disorderly that they cannot understand it.

A discussion of a job of importance where parts of it eventually go all over the plant should be had with the foreman of every department. Give them a bird's eye view of the job, a story of the job, a general idea of what particular part may hit their respective departments about what time and where their particular function begins and ends. Make them feel that what they do on the job is very important, because without their attention to that particular part of the job, something will be lacking when it is completed.

We have found that these "stories" or, if you please, "romancing" about a job will inevitably bring forth suggestions from the men who will have to do the work that will always improve the job, no matter how small a part they take in its production. They walk out with a finished copy and say proudly to their children or their wives or their friends, "I printed this job!"

When you have that feeling you have something you cannot buy—pride of craftsmanship, the joy of performance, the feeling on the part of a man walking out the door of the plant with his head high up in the air: "I have done my job and I am proud of it!" That is additional personal compensation, for we craftsmen are "suckers" in our pride of our own craft.

Let us now go on to the specific questions on plant methods and management problems.

QUESTIONS AND ANSWERS

What plans has management made for postwar in regard to replacement of our members in all branches of our industry who return from the armed forces?



EDWARD T. SAMUEL

REPLY BY EDWARD T. SAMUEL: Not only will there be great personal joy when the boys come back but it will greatly ease the manpower shortage. Primarily, this question does not refer to a real problem, as the Selective Service Act provides that all of our inducted men can return to their last place of employment after discharge at the same rate of pay as they received before.

Let's summarize briefly some of the events that have occurred during the past few years. You will recall that at the time of our entrance into the war we were told that the printing business would suffer tremendous reverses. Some areas have been affected but on the whole the demands for printing have increased. Many skilled men were lost to other forms of work, but the majority of the men taken went to the armed forces.

There now exists a shortage of men in our industry and this will continue until demobilization. And after demobilization begins many of our boys will go into other industries and those men who return to the printing industry will be too few to fill our requirements.

We have some of the men who were discharged for medical or other causes back in our ranks now. They are not working at the same rate of pay as when they left, in many cases getting 50 per cent over the rate they were receiving only two or three years ago. And as quickly as the others return there will be jobs waiting for them and an opportunity to make up for lost time.

I believe one of the foremost duties our industry can perform to acclimate our boys is to make it possible for them to buy the necessary things and to enjoy our American freedom just as quickly as possible. It is best to place each of these men back on his old job, the one he knows best. After he has regained confidence, advance him as rapidly as he is ready for it.

You must remember that the most of these men were boys when inducted and they have missed a few years of training. But this will be offset to some degree by the cooperative spirit of the men working with them and their anxiety to adopt the servicemen as journeymen.

Probably our training methods are wrong with respect to our younger generation. We feel that they are only capable of doing the menial types of work and advance them slowly. Advancement for today's boys is too slow and good printers can be produced in less than half the time required at present.

And so it is with the men who are coming back. They are older now and should be given more advanced responsibilities just as soon as they are ready. It may be a month in some cases and six months in others, but they deserve the break.

To what extent should the superintendents and foremen, and perhaps even the key men under them, be "in on" company policy with regard to production? Should they be told to favor one job because the customer is paying enough to get top quality, be told to rush another job because the markup is not sufficient to warrant extra care or attention? To what extent does an understanding of the company's policy contribute to intelligent handling of production by supervisory executives and their men?

REPLY BY E. J. BAKER: When the company adopts a general policy of accepting work at a price differential which would classify that work as "cheap" or "quality," I believe the information should definitely be passed on to everyone performing any portion of the work. I think there is an inherent desire in every good craftsman to do good work—to make every job as good as it can be made, always taking into consideration the materials or machines with which he has to work. Usually, it is very difficult for him to produce anything cheap. Therefore, should he be given work that must be thrown together in a "slap-stick" style, without information of the facts beforehand, he will, from sheer force of habit, devote more time to its preparation than the job's selling price will justify, and the company will lose money.

Several years ago I was employed in a plant using a policy of classifying the work. They had the information printed as a part of the instructions on the job ticket—"Kind of Job—Cheap—Good—Excellent." One of the three classifications was circled on each job ticket and this served as a guide as to the amount of time to be devoted to the production of the job all along the line.

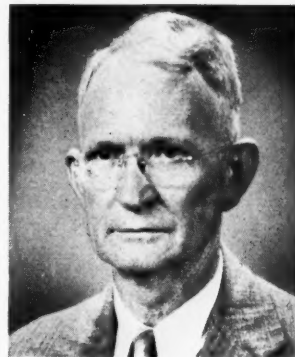
The policy of the company with which I am at the present time connected is that every job that goes through the plant is to be a "quality" piece of printing, or at least just as good as reasonable care and time will permit. Good machine composition, good display, good paper, good makeready, good ink, and good presswork.

We lose a very considerable amount of the so-called "cheap" work because we will not quote our price down to the quality which would probably be satisfactory to the buyer. Occasionally we take a job that requires extra care and time, such as hand composition with careful spacing—the very best all along the line—then everyone is informed of the facts and special attention is given to production.

I believe there is a definite trend in the printing industry toward letting the employees "in on" company policies which, as it gains momentum, will create

a better understanding and result in a higher spirit of loyalty and increased production.

In this connection, I think it a good policy to ask the opinion of every employee now and then. Discuss the thing to be done with him. Tell him why it is being done, and allow him to make suggestions. Then he feels that he is playing a much more important role in the general



E. J. BAKER

operations of your organization—that he is something more than a mere cog in a machine.

A group of men and women—such as the usual personnel of any printing plant—may all be trained for excellent production as a machine; but the "leader" who injects a little personal interest into the organization as often as practicable gets more production than a "driver."

What factors should be considered in determining the kind and amount of press equipment to purchase after the war?

REPLY BY CHARLES E. SCHATVET. Even though this question launches a subject which could only be properly answered by a long and thorough discussion, perhaps the following will highlight just a few of the major thoughts that come to mind.

ANALYSIS OF YOUR NEEDS—A workaday knowledge of the industry in normal times would indicate that obsolescence is at work in almost every plant. Furthermore, there has usually been too great a diversification of facilities with accompanying lack of intensive use of them. All these factors increase fixed overhead with consequent high hour and unit rates. It is an unfortunate paradox that the printing industry suffers from over-equipment and under-capitalization in the same breath. Far better use must be made of capital investment if the industry as a whole is to prosper in normal times without the negative stimulus of war and a seller's market. Our plants must be better fitted to sales volume, and sales must be better fitted to plant capacity.

STAKE OUT YOUR CLAIM—Job printing, flat-bed cylinder press printing, sheet-fed rotary, web-fed rotary, photo offset, offset lithography, web-fed offset, and sheet-fed gravure are entirely different businesses. The physical ability to produce all might result in a financial inability to produce any. Know what kind

of printer you are and what kind of printer you should not be. You can't be everything.

DETERMINE YOUR PROCESS AND STICK TO IT—Analyze your market and find the best process for it. There is money to be made in all the processes. Failure to succeed at one is poor insurance for success at another. If you find that you are tempted to branch out into an-



CHARLES E. SCHATVET

other process you'd better think hard—particularly if your shop is not thoroughly modernized in your present process.

There would seem to be no justification for stepping into a process new to your plant until you have thoroughly exploited the process in which you are presently engaged. If you decide to add or switch processes consider the financial, the technical, and the sales abilities of your organization and know you have good reasons for the change.

ANTICIPATE YOUR SALES VOLUME—The great danger here is in an over-estimate. Judge your volume in the light of normal times. Be conservative. There's nothing too bad about a too conservative estimate, but hundreds of plants have foundered on the rocks of over-expansion. Buy presses principally for what you have to print on them—not for what you hope to have to print on them. There's always plenty of time for expansion after reaching capacity operation.

SURVEY YOUR SHEET SIZES—Get a good picture of your real needs by actually recording the sheet sizes on every job you produce—not necessarily the way you ran it—but as it should best have been run for economy in the pressroom and bindery and without recourse to plant expediency. List the presses that you would best use over an extended period of time and record the production you would have had.

DIVERSIFICATION VERSUS SIMPLIFICATION—The advantage that a printer seeks by purchase of diversified kinds and sizes of presses often fails to materialize because actual hour rates developed through their indifferent use consume the anticipated savings. How much better it is to seek the course of simplification—just as few kinds and sizes of presses as are necessary with a good guarantee of high productivity together with simplicity of operation and interchangeability of crews.

DETERMINE THE USE FACTOR—Are you going to operate your

plant on a one- or a two-shift basis. Some businesses and localities cannot adapt themselves to more than one-shift operation. However, too many printers argue against a second shift through prejudice alone. In any event, whether a plant operates one or two shifts should be a matter of sound pre-determined policy—not an expediency of the moment. Aside from the economies involved and the greater opportunity to absorb depreciation of new equipment, the flexibility and the versatility of a two-shift plant go far toward creating customer satisfaction.

HOW MANY PRESSES TO BUY?

—Take the record of sheet sizes applied to the presses you would best have used to produce them; apply the principles of simplification and condense the press list to as few kinds and sizes as would indicate an optimum use within the pre-determined shift hours of operation. Buy as few presses as you need to produce your work. Costs incurred in purchasing an unnecessary press can offset the advantage to be gained from an ambitious modernization program.

The loss is not in the idle investment in the initial cost of the press alone, but rather the pyramided expense of maintenance—rent, repairs, *et cetera*, which total up to an amazing figure when analyzed. The same reasoning decides against the keeping of spare presses when new ones are installed. Your best spare equipment is your regular equipment manned by your regular personnel either heavier on the regular shifts or clean around the clock. Presses are usually best purchased in pairs for proper complement of men, for getting register, facilitating delivery, and so forth.

WHY SPEND THOUSANDS FOR MODERN PRESSES?—It is reasonable to wonder why we never get through buying new presses. Progress in the printing business is principally a fight to lower unit costs. And modern presses do just that. Generally they are about 25 per cent faster than the older equipment. Aside from faster running speed you will find all sorts of innovations that overcome mechanical difficulties, increase the percentage of chargeable hours and reduce down-time.

The test of advisability on the purchase of all modernized replacements is the ability of the increased efficiency to digest the depreciation expense. Wear and depreciation are seldom the real reasons for replacement. Rather, obsolescence by more modernized machines is a big factor too few people really heed.

WHAT MANUFACTURE SHALL I BUY?—Many factors enter into this. Just how responsible is the manufacturer? Check for exaggeration of production claims. What are the servicing facilities for the press? Is your present labor competent on the model you want? Is outside labor available? What is the cost? But most important—what will the press do for you?

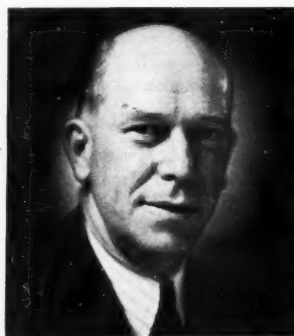
CONCLUSION—Proceed with an analyzed plan and choose your process with care, then conserv-

atively estimate your volume, check your sheet sizes, simplify your layout to avoid excessive diversifications, seek intensive production through the use of as few presses over as many shift hours as possible and keep ahead of obsolescence.

A broad pursuit of these policies by all of us will result in a much more efficient industry for our customers to buy from, a sounder industry for our manufacturers to sell to, and a more profitable industry for us.

Much time is lost on our high hourly cost units in tooling and lowering edges after plates are on the press. What is the best way to treat vignette and light edges on multicolor plates before they are put on the press and in what department should this be done?

REPLY BY ALEX J. ALBERG: The first step in the preparation of the vignette and light edge multicolor plates begins in the engraving department. The edges of this kind of plate should be etched down to a needle point dot and this is the engraver's job. When this type of cut is received in the printing plant, it is a good practice to examine it immediately with a magnifying glass to see that



ALEX J. ALBERG

the edges are properly etched; that is, the dots should have a needle point.

Sometimes the dots have been etched below the surface. This broadens the dot and the needle point is lost; the result is that it would be impossible to get good vignette printing. That is why it is good economy to examine cuts upon their arrival. This can be done by the foreman of the pressroom or some competent pressman. This practice allows time enough to return the cut to the engraver or the electrotypist to remedy any hard lines on the edges or any other defects which may appear in the cuts, thus saving a great deal of time in the pressroom.

It is also a very good practice upon the arrival of the cut to pull a proof on the stock on which it is to be printed, using the ink which will be used on the job. The cut should be underlaid with the idea in mind of building up under the solids and tapering the underlay off towards the light edges of the cut, stopping the underlay about one pica from the printing edge of the cut. A piece of newsprint sanded off on the edges

makes a good underlay for vignette or light-edged cuts.

If the printing plant is large enough to support a pre-made-ready department, this underlaying should be done in this department. If there is no special department it should be done by a pressman who is experienced in such work.

The underlay should be applied directly to the back of the printing plate. On the wood-mounted cuts, it will be necessary to unmount the plate in order to apply the underlay.

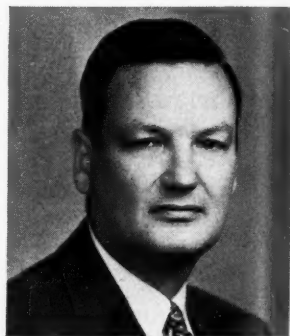
After the cut is received in the pressroom, then, of course, the usual procedure is for the pressman to put the necessary overlay on the packing. This can be either a hand-cut or a mechanical overlay. If this procedure is followed, there is no doubt that a very beautiful job of vignette printing can be obtained and no hand tooling will be necessary after the cut is on the press.

The preparation of cuts going to the press should be done far enough in advance so that it is not necessary to hold the press at any time. A little planning in the preparation of cuts can save many production hours on the press, which will be a saving in dollars and cents, and will also save much nervous energy.

What is the proper method to use in making a charge to a customer who authorizes overtime?

REPLY BY GLEN D. BOYLAN: The answer to the question can be determined by analyzing the costs. The constituent parts of cost are wages, the payroll taxes, and overhead items consisting of other taxes, rent, depreciation, repairs and maintenance, supplies, nonchargeable wages, supervision, selling costs, and miscellaneous overhead items.

The cost for each hour can be computed as follows: Estimate the overhead cost per year for the production unit. Divide that amount by the expected hours of production or by the normal total hours of production if that seems advisable. This will give



GLEN D. BOYLAN

the overhead cost for each hour. The total cost can be obtained by adding the hourly wage cost plus payroll taxes to the hourly overhead cost. The selling price can then be obtained by adding a suitable profit markup to the total hourly cost.

If a job is completed on an overtime basis, only a few of the cost items will be greater

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than if all work were done on regular time hours. Some of the costs, such as rent, are entirely independent of the number of hours worked. It will therefore be unnecessary to increase the price for each hour of work in direct proportion to the increase in wage cost for overtime.

That is, if the wage rate for a linotype operator is \$1.50 for an hour, the linotype composition is sold for \$5.00 per hour and if the overtime involves double time wages, it is unnecessary to charge \$10.00 per hour. From a personnel relations standpoint it is undesirable to do this, because the fact that an hour of work is the unit of sale tends to give the impression that labor is the only important part of the service being sold. If the price goes up in proportion to the wage, that impression seems to be confirmed and the uninformed person is likely to think that all overhead is profit and the proprietor is a profiteer.

A check of the costs shows that certain costs other than wages, such as the payroll taxes, will increase because of overtime. Therefore, simply adding the extra payroll cost to the price is not sufficient. Such a method could only be justified by the idea that when overtime hours are worked, the overhead cost per hour will be reduced. However, in the costing procedure outlined above, the overtime hours were included in the estimate of hours worked so that idea could not apply.

It would, therefore, seem that the proper procedure in case overtime were authorized by the customer would be to add to the usual price an amount somewhat greater than the amount of the extra wages actually paid. For example, if the wage rate were \$1.50 per hour, the price \$5.00 per hour and double time was involved for overtime, \$2.00 per hour might be added, making the charge \$7.00 per hour. This should be a fair price and I'd propose it as the answer.

What are the advantages of a real production planning board?



L. E. OSWALD

REPLY BY L. E. OSWALD: This is an interesting question as it brings up a subject which has perplexed the printing industry for many years. Planning boards have been installed and taken out of many print shops, not so much because they were not of the proper type, but because once installed, they were not given the proper attention

with the proper personnel assigned to operate them. A real planning board that shows the status of every production order in the plant, and one that also shows the backlog for each department, is a guide not only to the production department but to the sales department and to management as well in the control of sales.

As I have said before, the first requisite of a planning board is that it be maintained properly by someone to whom this job is a primary duty and not something that is to be done when other work has been completed. In most printing plants of any size, daily production meetings are held at which time the schedule and status of each job are discussed and checked. The person whose duty it is to operate the planning board should attend these meetings to help obtain the information for the board. A real planning board when properly operated assures schedules being maintained.

All industries are advertising big improvements in their products which will be sold after the war. Will the printing industry benefit from any war improvements especially on our presses, inks, and paper?



AMOS W. BISHOP

REPLY BY AMOS W. BISHOP: From the experience we have had during the war period, it is quite obvious that some—perhaps several—new and improved things will come to the surface which will be beneficial to the industry in the postwar period. What they may be, and when they may be available, are vital questions in my mind.

My view of the future (based upon the information gained through a variety of sources) is clear that the greatest progress will be made in the offset field. It is clear to me also that many new and better methods of making engravings will come out of our war effort experiences. The silk-screen process is sure to show progress. What the letterpress printer can do that will be different, I cannot see at the moment. Aside from good management throughout, there is not much he can do unless his press equipment is speeded up.

Surely, every printer will agree that there is a need for improvement in large flat-bed letterpress. Reading between the lines of an article appearing in a graphic arts trade magazine

recently, I believe the time is not far in the future when 56-inch and larger flat-bed presses capable of producing at least 3,000 sheets an hour will be available. Until this becomes a reality, the letterpress printer will remain far behind the offset printer. True, offset presses are designed to operate now at speeds of 5,000 to 7,000 an hour, but few of them are actually delivering on the average more than 3,000 good sheets an hour.

Just how much and what kind of experience the manufacturer of inks has gained during the wartime period that may prove beneficial in the postwar era is, I think, very problematical. We printers are aware of some of the difficulties the ink maker has been faced with because of the lighter weights of paper. In the light of these difficulties—and certainly others of which we have little knowledge—it is natural to assume that better inks will be the ultimate result.

It has been said that "necessity is the mother of invention." Every pressman in letterpress and offset has been forced to devise ways and means of successfully printing some of the lighter weight papers. However, because of the conditions over which he has had no control, the pressman, the maker of inks, the bindery man, and everyone who has had anything to do with paper has increased his knowledge, which, in my opinion is good because there are reasons why lightweight papers will be used extensively after the war. Whether the manufacturer of paper has developed any new techniques which may enable him to do a better job than he did before the war, is something for all of us to look forward to.

What do you know about the modern supervisory training programs as used in manufacturing plants? They are called, I believe, Job Instruction Training and Job Method Training. What do they mean and how could these methods be applied to the printing industry as a part of its training program?

REPLY BY JAMES E. KENDRICK: This training is a part of "The Training Within Industry Program," consisting of four parts formulated by industry in co-operation with the U.S. Government to speed the training of skilled craftsmen for the war industries, increase production, and reduce waste caused by excessive spoilage.

THE JOB INSTRUCTION TRAINING (JIT) consists of the following:

Step I. Prepare the worker. Put him at ease and gain his confidence. Get him interested in learning a job and place him in a correct position.

Step II. Present the operation. Tell, show, and illustrate one important step at a time. Stress each key point. Instruct clearly, completely and patiently, but give him no more than he can master at one time.

Step III. The try-out performance. Make sure he understands by having him do the job, correcting his errors. Have him explain the key operations to you as he does the job again.

Continue this until you know that he knows.

Step IV. Follow-up. Put him on his own. Indicate to whom he goes for help, encourage him to ask questions and check his progress frequently, then taper off close follow-up.

JOB METHOD TRAINING (JMT) consists of the following:

Step I. Break down the job. List all details of the job exactly



JAMES E. KENDRICK

as done by the present method, being sure to include materials, handling, machine work, and hand work.

Step II. Question every detail. Questions of this type should be used: Why is this step necessary? What is the purpose of it? Where should it be done? When should it be done? Who is best qualified to do it? What is the best way to do it? Also question the materials, machines, equipment, product design, layout, workplace, safety, and housekeeping.

Step III. Develop the new method. This is done by eliminating the unnecessary details, combining details when practicable, rearranging for better sequence and simplifying all the necessary details. This should make the work easier and safer by placing materials, tools, and equipment at the best places in the work area. Use of gravity-feed hoppers and drop-delivery chutes, and jigs to hold the work should help to accomplish this purpose.

Step IV. Now apply the new method. The new method must be sold to the management and to the operators, and approval by all concerned will assist in putting it to work.

THE JOB RELATIONS TRAINING (JRT). This promotes better relations between the workers in the plant and management through better leadership on the part of the supervisors.

MEETING THE PLANT'S OVER-ALL TRAINING NEEDS. This part of the program provides trained men to instruct properly and to install "The Training Within Industry Program."

The technique developed under this program has substantially speeded up the training of supervisors and key men in war plants and through them the training of operators. It has increased production and materially reduced waste. I am certainly of the opinion that it can be adapted and used in the printing industry. I firmly believe that we can speed up the training of all skilled craftsmen

and produce better craftsmen under such a program as this, provided the proper selection of the men whom we train is made before their training starts. Development of aptitude tests can pretty well determine beforehand whether a person has the inherent ability to become a good compositor, pressman, or bindery worker.

Should plant superintendents and foremen be called into the front office when a job is being planned by the production manager or by some other front office executive?

Is it not true that supervisory executives and the men under them, with their first-hand, practical knowledge of printing and familiarity with equipment and procedures of the plant they work in, are often able to give suggestions that will cut production costs, save time, or enable the company to make more efficient use of its equipment and personnel?

REPLY BY RUSSELL J. HOGAN: Very definitely Yes. In fact a consultation always should be held with a superintendent and foremen before the job reaches the production manager or the production stage. The superintendent and his foremen should at all times be consulted by the chief estimator or the estimating department concerning the estimating and production of all large printing orders.

This is particularly true in cases in which the production executive does not have a background of practical experience in one of the manufacturing branches of the industry. The production manager with practical experience has a better understanding of the production procedure and production problems. If he lacks this knowledge he can be greatly assisted by suggestions from supervisors or the foremen in all matters of production. The superintendents and foremen with their practical knowledge of the industry and the departments they oversee are often in a position to suggest production methods resulting in savings in both time and money or the more efficient use of equipment.

This contact or discussion of jobs by department executives can be accomplished through a method of regularly scheduled meetings of department heads. The span of time between these meetings should vary with the necessity of their being held. In plants doing long term contract printing of large orders, fewer of these meetings between the estimating department and the plant executives are required. However, regardless of the size of the plant or kind of work, regularly scheduled meetings between the production department and the shop supervisors should be held at least once every day. Much is to be gained in better over-all production and efficiency throughout the entire organization through the contacts of department executives at these consultations.

If superintendents and foremen can get a bird's-eye-view of the entire job when it is still

in the planning stage, they can more intelligently handle the part that will come under their supervision.

Why isn't pre-makeready practiced more widely in commercial print shops?

REPLY BY EDWARD T. SAMUEL: The answer to that question would require quite a long discussion, inasmuch as pre-makeready, as I understand it, does not refer to the pressroom alone. How well your forms have been prepared will be reflected in the work executed in the pressroom. Properly, pre-makeready covers every phase of handling a job.

From the viewpoint of a commercial shop, due to the variety of the work handled, pre-makeready is possible only to a limited degree. If all jobs were set new and there were no pickups of standing forms, then pre-makeready could be handled on a larger scale. Since this is not feasible, true pre-makeready can only be used on work that is handled completely in the composing room.

The day may never arrive in our generation when a form can be locked on a press in commercial shops with no makeready except for the time necessary to change the packing, load the press, set the fountain and the feeder, and the proceed with the printing. But that's a goal we should strive to achieve.

Here is one way forms can be improved, and this may lead you to discover what materials and equipment are time-consuming and eliminate them. It will pay dividends on future jobs. In our plant, when a job reaches the proofing stage we have tried to pull the proofs on a press with hard packing and no makeready. These jobs are usually proofed in spreads up to 12½ by 19 inches. When completed in one or more colors they are presented to the customer properly bound as a finished job.

Any imperfections shown in plates or type are checked and traced to the source. Detection of imperfections shown in these proofs may lead to dirty metal, bad mats, lines set too loosely, composition sticks not true, improper page justification, variation in the line gages, improper plate mounting, damaged plates. Any of these items can be corrected by using a little time, patience, and determination.

These proofs not only give us a check on the job before it is locked for the larger presses but create a satisfied customer, the reason being that he has an opportunity to see the job in its sub-final stage and has a chance for a "second choice" when needed. You may think the cost is prohibitive. On the contrary, it is not. After you have once equipped for and have given this method a fair trial you will find it offsets the time that it takes to paste up a dummy. A dummy is less accurate to work from than is the press-proof method. Your margins are correct and little or no justification on stone is necessary. All this has a good effect in the pressroom and will enable that department to start sooner.

THESE ARE THE CRAFTSMEN CLINICS-IN-PRINT EXPERTS

● The chairmen of the five clinics and the forty-five men who served on their panels are identified in this column.

PLANT METHODS AND MANAGEMENT CLINIC. Chairman, Harry G. Wolfe, vice-president and production manager of Davis, Delaney; director of conference course "Planning Production for Profit" for the educational department of the New York Employing Printers Association. Panel Members: Alex J. Alberg, manager of printing, Unity School of Christianity, Kansas City, Missouri . . . E. J. Baker, superintendent, Maverick-Clarke, of San Antonio . . . Amos W. Bishop, director of University of Chicago Press . . . Glen D. Boylan, vice-president, Meredith Publishing Company, Des Moines . . . Russell J. Hogan, plant manager, Blanchard Press; president, New York Club of Printing House Craftsmen . . . James E. Kendrick, assistant manager, Bureau of Methods and Equipment, New York Employing Printers Association . . . Lester E. Oswald, treasurer and production manager, E. F. Schmidt Company, Milwaukee . . . Ed T. Samuel, superintendent, A. S. Gilman, Cleveland . . . Charles F. Schatvet, president of the Guide Printing Company-The Kalkhoff Press, New York City.

OFFSET CLINIC. Chairman, Ernest R. Jones, president, Graphic Arts Corporation of Ohio; past-president of original Toledo Club of Printing House Craftsmen, founder of the re-organized club. Panel Members: Robert J. Butler, general manager of the Fuchs and Lang Manufacturing Company, Division of the General Printing Ink Corporation, New York City . . . E. G. Carlson, technical engineer, Harold M. Pitman Company, Chicago . . . Thomas M. Flavell, labor relations director, Lithographers National Association of New York City . . . Jack L. Hagen, foreman of the lithographic department, Workman Manufacturing Company, Chicago . . . W. A. Kirkpatrick, technical director of Allied Paper Mills in Kalamazoo, Michigan . . . Joseph E. Machell, superintendent of Stecher-Traung Lithograph Corporation, Rochester, New York . . . Norman A. Mack, technical director, Roberts & Porter, Chicago . . . David M. Rapport, president, Rapid Roller Company, Chicago . . . R. Stanley Smith, Consolidated Lithograph Company of Montreal, Canada . . . Arthur S. Whitehead, secretary and superintendent, National Lithograph Company, Seattle, Washington.

PRESSWORK CLINIC. Chairman, Perry R. Long, who is in charge of color printing, "American Weekly," New York City; first president of the International Association of Printing House Craftsmen. Panel Members: Jack Abelowitz, with the Lasky Company, Newark, New Jersey . . . Ed A. Aitken, superintendent, Bryant Press, Toronto . . . J. H. O'Brien, production manager of the Texas Farm & Ranch Publishing Company of Dallas . . . Charles Wood, superintendent, Judd & Detweiler, Washington, D.C. . . John L. Wybest, pressroom superintendent of Webb Publishing Company, St. Paul.

COMPOSING ROOM PRACTICE CLINIC. Chairman, Glenn M. Pagett, director of typography for the Typographic Service Company; past-president of the Indianapolis Club. The Panel Members: Fred Bixler, typographic consultant with Edwin H. Stuart, Pittsburgh . . . Edward H. Christensen, production manager, Central Typesetting & Electrotyping Company; president, Chicago Club of Printing House Craftsmen . . . John E. Cobb, a typographer of Seattle . . . Howard Coggeshall, president of Coggeshall-Sherwood, Utica, New York; famous fine printer and associate of Goudy . . . Howard N. King, vice-president, Maple Press Company, York, Pennsylvania; and typographic consultant, Intertype Corporation . . . Frank Kofron, typographic designer, Minneapolis . . . Hec Mann, independent typographic consultant at Mt. Morris, Illinois . . . Richard N. McArthur, vice-president, Higgins-McArthur Company of Atlanta, Georgia . . . Myron T. Monsen, the vice-president of Monsen-Chicago . . . John W. Morrell, director of typography, Gazette Printing Company; president, Montreal Club . . . Ben Wiley, superintendent of the Frye Printing Company, Springfield, Illinois.

LETTERPRESS PLATES CLINIC. Chairman, Gracie Oakes, president, Process Color Plate Company, Chicago; this month elected the third vice-president of the International Association of Printing House Craftsmen. Panel Members: H. Guy Bradley, manager of the printing department, Eli Lilly & Company, Indianapolis; just elected president of the International Association at the annual meeting, Columbus . . . E. A. Dominik, vice-president of the Central Typesetting & Electrotyping Company, Chicago . . . Harry Flowers, president, Flowers Photo-Engraving Company, New York . . . Dan E. McCue, superintendent, Quality Park Engraving Company, St. Paul . . . Gene C. Meston, sales manager, Capital City Printing Plate Company, Des Moines . . . Oliver Watson, manager of the printing department, Brigidens Limited, Toronto . . . Eugene Williamson, manager of Printing Materials Division, Bakelite Corporation, New York City . . . J. Homer Winkler, research engineer, Battelle Memorial Institute, Columbus, Ohio.

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FELLOW CRAFTSMEN: I appreciate this opportunity to serve as Chairman of the Offset Clinic for this mail convention. I regret, however, that I will not have the opportunity, as in many years gone by, to shake hands and say "howdy" to all of my friends and acquaintances in the International Association of Printing House Craftsmen. But if we will continue to devote our efforts to the winning of the war, I am sure that we can all get together again next year.

The best thing about me, as the Chairman of your Offset Clinic, is the experts that have agreed to serve with me: Mr. Harvey Glover, Mr. Stanley Smith, Mr. Jack L. Hagen, Mr. Gus Carlson, Mr. Tom Flavell, Mr. Stull Harris, Mr. Norman Mack, Mr. Dave Rapport, Mr. Joe Machell, Mr. Robert J. Butler, Mr. William Kirkpatrick, and Mr. Arthur S. Whitehead. These gentlemen are all experts in the lithographic industry and the experience and special skill of each covers a separate part of our business.

The lithographic industry has made tremendous strides in the past twenty years, and we are looking into a very bright future. There is a large number of new processes and equipment to be introduced into the industry in the next few years, and I am quite sure that the use of lithography will increase at least 100 per cent in the next five years. The developments, some of which are here today and others that are coming, will greatly aid us in lithographic reproduction and production. A few of them are as follows:

Improved photographic lenses, some of which will be made of steel, some of plastics, as well as of glass. Much better lighting with which to reproduce from the original art sketch, and greatly improved cameras. I have seen some of these improvements on the drawing boards of our leading manufacturers.

Improved photographic film, dry plates, color filters, new methods of color separations, and dot etching will give us greatly improved reproductions. Improved photo-composing machines, projection machines, proof presses with automatic inking and stamping. All of these things will go a long way toward better reproduction by lithography.

There are many improvements coming along in litho plates—chemically grained aluminum plates; the Coloron stainless steel plate, plastic plates, paper plates, and better graining on zinc plates.

The press manufacturers are in great stride and believe me they are going to surprise you with the high-class equipment and the great improvements they will be giving you in the not too distant future.

Ink is also going to be greatly improved due to the fact that many of the new types of offset plates that are coming into being will not handicap the inkmakers as they have in the past. With the possible elimination of fountain solutions, better and truer color rendition will result. Also pigments will be ground to much smaller particles, resulting in better strength of color, better ink coverage, better drying, and improved running conditions on the press.

Paper has undergone tremendous improvements in the past few years. Research by the paper manufacturers, especially during the war years, indicates the postwar use of new raw materials and better processes of manufacture. I am sure that with the knowledge the paper manufacturers

have today the enameled offset paper of the future will have everything that only the letterpress printers have had in years gone by.

With all of these thoughts in mind, I would like to have you folks ask questions of this jury on Offset. I am sure that you will get some very constructive answers to your sixty-four dollar questions.

Thank you fellow Craftsmen, and thanks to you members of the jury for having done a swell job on our Clinic. I am sure that while this is admittedly a substitute for the real flesh and blood conventions of normal times, it will be of great aid in promoting the offset industry and is prompted by the slogan of the Craftsmen, "Share Your Knowledge."

I thank you.

QUESTIONS AND ANSWERS

Why is it that blue inks are always harder to use on albumin plates?

REPLY BY ROBERT J. BUTLER: There is one type of blue that may be the cause of this trouble on albumin plates. This is the inorganic milori blue. The nature of this pigment inclines it toward sharp working and eventually the wearing of the image. This is not true of every milori blue as the formulation

depends entirely on feeding of a sufficient quantity of grease to keep it from wearing.

The nature of the muori blue pigment in some ink formulations does not provide sufficient fortifying assistance. However, the use of such an assist can be overdone by continuing the addition of the oleic beyond the point of good reproduction as too much of this requires close observation by the operator to prevent growth of the image as the run progresses.

The other types of blue inks which the ink manufacturers term organic blue do not present this plate wear problem.

I believe that this answer covers the question although many other interpretations can be made of it. Another thought may be conveyed to offset men by the term "harder" but I have interpreted this as a wearing of the image.

Will offset have an acceptable gold ink after the war?

REPLY BY ROBERT J. BUTLER: This is a question that cannot be answered with any definite statement. Present results of research development indicate that offset gold ink is still beyond the reach of commercial application.

The nature of the gold powder prohibits development of a vehicle that gives the proper transferring qualities required in offset printing. But there has been one method employed with some success by lithographers and that is the application of aluminum ink and the superimposing of a gold lacquer on this aluminum ink. This you can readily appreciate requires two impressions and is costly. I do feel that this problem is possible to solve but the answer will be in the development of



ROBERT J. BUTLER

of the ink has a bearing on the results obtained. This was also a problem in years past when the printing surface was still the litho stone.

When this trouble of sharpening of the print was noticed, a greasy substance was added to the ink as a temporary assist. Usually this was a small quantity of oleic acid, about a teaspoonful to each five pounds of ink. When I say a temporary assist, I mean just that. As a job was running and the image showed a sharpening, a small quantity of greasy material was added to help fortify the image. The lasting quality of the image

a powder which will have the lithographic qualities of aluminum powder and the color of the gold bronze.

This problem is one of metallurgy and as soon as the gold bronze of a very light gravity suitable for lithography is developed, it will be possible to develop this into a lithographic gold ink.

Is it practical to use stripping film on a sheet of celluloid for its base?



JACK L. HAGEN

REPLY BY JACK L. HAGEN: It seems to me the question is a little misleading, inasmuch as most stripping of film is done on acetate base. It is practical to strip using a glue with proper working qualities. However the film does have a slight tendency to curl or peel off.

Strip film should not be used for jobs that are going to be stored for reruns or for future use of the negatives as it has a tendency to drop off. The best use is on deep-etch positives that are going to be used one time only and then destroyed.

What advantages in the cost of paper production would be effected if sheet sizes were standardized throughout the printing industry?

REPLY BY W. A. KIRKPATRICK: In the first place the premise is almost impossible to accept inasmuch as existing equipment has been designed for a very wide variety of sizes, each being peculiar to a different field. As far as a paper mill is concerned, a deckle which adequately fills the machine width is the most satisfactory size to run and anything which is narrower than this deckle will mean additional expense due to lowered production. Outside of this one item, it costs very little to change any papermaking machinery from operation on one size of stock to operation on another size.

In general, it is cheaper to handle large sheets than it is small sheets although, of course, there are limitations in this respect. Also, and the industry has established penalties for sheets which must be trimmed to less than a certain size.

Perhaps if the whole printing industry could standardize on three or four sizes as a maximum, certain economies could be realized, but it is very doubtful that this could ever be the case, and in general, the cost on any existing equipment would not be materially changed. At

the outside, the saving would be in the neighborhood of a fraction of 1 per cent.

The sales advantages of a wide variety of sheet sizes, both to the printer and the papermaker, probably outweigh the small extra cost.

How thin can regular offset paper be made and still retain the necessary opacity to permit printing on both sides?

REPLY BY W. A. KIRKPATRICK: The type of inks to be used and the brightness of the sheet both enter into this picture. An ink which has a penetrating vehicle which in itself appears to reduce the opacity of the sheet will naturally require a more opaque sheet to start with than one which does not contain a vehicle so penetrating. On the other hand, if the papermaker may be permitted to reduce the brightness of the sheet through the use of certain pigments, a very great increase in opacity can be realized and the paper, although less attractive, is still usable to convey a message.

If expense is no factor, then the use of titanium dioxide is indicated and in this case, a sheet of 30-lb. basis might conceivably be manufactured suitable for high grade printing on both sides. With the proper selection of fibers and the use of titanium dioxide in conjunction with another opacifying pigment, such as ochre or carbon black, the basis weight might be reduced even further, although the running quality of the sheet on the press would, in this case, be a prime factor for consideration.

In what way is plastic chemistry becoming more useful in the paper industry?

REPLY BY W. A. KIRKPATRICK: In a great many ways, almost too numerous to mention. Possibly the outstanding example is the use of certain resins to increase the wet strength of papers used for packaging and for army maps. These same resins will undoubtedly find a use in construction papers and in food wraps and other packaging papers on a postwar basis.

Thermo-plastic resins in combination with waxes and other materials are finding a use as moisture vapor barriers and as waterproofing materials. Others have found use in making certain papers greaseproof and suitable for special types of gloss ink printing.

If the converse of the question were considered, we would find that the paper industry has helped the plastic industry tremendously, its product being used as a base to carry plastic films for lamination and when shredded, plastic impregnated papers can be molded to form items having great strength and durability. Undoubtedly, in the postwar period this field will greatly expand and many industrial papers will be developed with new and special uses.

In the printing field, outside of special wet strength papers, one of the principal uses for the plastics will be as adhesives to be used in the manufacture of coated paper. Likewise, some of

the adhesive compounded from plastics can be found suitable for self-sealing label stock and some of these in addition to being self-sealing are also moistureproof and greaseproof. The use of synthetic resins in the manufacture of paper printing plates is finding a wide acceptance and a bright future apparently lies ahead.

Is it true that a fine grain will hold as much water as a coarse grain?



NORMAN A. MACK

REPLY BY NORMAN A. MACK: I would say that a fine grain will carry just as much water as the coarse grain insofar as it affects lithography in general. The correct variation in grain depth is fairly well known to be approximately one-half thousandth of an inch deep for the fine grains against a scant one thousandth for the medium coarse grained plates. More important than depth is the uniformity of the peaks and valleys, with no long scratches and sharp grain tooth. If you have these attributes in your grained plate, the plate's ability to carry water is almost identical regardless of the grain.

What is being done to maintain the original size of the press form rollers as the speed of the press increases?



DAVID M. RAPPORT

REPLY BY DAVID M. RAPPORT: Most all of the synthetic rubber rollers being manufactured at the present time should be entirely satisfactory for use at the higher speeds. In extreme cases, where the surface speed of the form roller is greatly increased, the synthetic rubbers can be so compounded that their tensile strengths would be materially increased over those compounds currently in use, without changing or lessening of resilience or present fine printing qualities.

Are there any other known methods of graining zinc and aluminum plates besides blasting or ball graining?

REPLY BY NORMAN A. MACK: To my knowledge, there are none. There have been plates grained chemically and I have heard of plates being grained electrolytically but at this time neither of these two methods is being used to any great degree. The chemically grained plates do not seem to have the sharply defined peaks and valleys that provide good affinity for the coating or the fountain solution. The electric method of producing a grain on a plate is used in the Coloron process but that is not graining on the metal as it is commonly known to our trade at present. I have heard of electrolytic graining on aluminum plates but at the present time these plates are not available for any commercial testing. Blast graining has not been too successful to date due to the fact that the abrasive seems to dig a crater rather than a uniform scratch. That brings us back to the ball graining method, one which is most widely known and is most satisfactory if produced with care by experienced craftsmen.

What causes a scum to start at the gripper edge and gradually spread to the back edge of the plate, as the press gathers speed?

REPLY BY STANLEY SMITH: There are a number of conditions which will cause this trouble of scumming:

1. Improper setting of the pressure between the plate cylinder and the rubber blanket cylinder. Overpacking of blanket or underplate that changes the circumference of the cylinders, thus causing a slip when the plate and blanket contact, causes the grain of the plate to wear smooth and a scum develops. The protecting film on the plate will be broken down and your dot or fine line will disappear.

The plate and blanket bearers should be set down even contact and quite firm. The standard rubber cylinder body is ground down .075 below the bearers. The blanket is usually .060 to .065. The underpacking should always be built up to .078 or .079—this will allow you a .003 or .004 squeeze. Never go over this, but use even less pressure wherever possible.

2. Some inks have a tendency to bleed after running a short time, leaving a scum all over the sheet. The use of a No. 5 varnish in the ink, keeping it as long as is possible and still do good printing, is recommended. Do not use any of the chromic acid fountain etches—the white etches are recommended here in preference. Check the pH of the water fountain and if the bleeding condition continues see your inkmaker and have him change the ink.

3. The setting of all the form rollers should be checked for an improper or uneven contact with plate and ink riders. If too loose they will slip and cause a scum; if too tight they have

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a tendency to pick up water and your ink gets water-logged and will scum the plate. You will also have trouble with the rollers stripping. Use strips of bond paper .003 for setting rollers to plate and riders, check dampeners for even setting.

4. It has been found, when running a coated paper where an alum or formaldehyde has been used to harden the coating, that the moisture from the plate to the blanket contacting this paper will deposit a counter-etch back to the surface of the plate in that way breaking down the protecting film and causing a scum. Under this condition it is suggested that you change the stock and have a new plate made.

5. Photo-composed plates (surface or deep-etch) have a tendency to scum at times due to the fact that not all the developer is removed from the plate, or excessive moisture due to humidity in your plate room. These conditions should be checked with your platemaker.

Are there any advantages for an apprentice to serve part of his apprenticeship as training in a trade school?

REPLY BY THOMAS M. FLAVELL: Yes, I certainly think there are great advantages in having an apprentice serve a portion of his apprenticeship in a trade school. From my own experience over many years in the trade, I can readily see the advantages offered by the lithographic trade school.

Years ago when a young fellow was taken into a factory, he was given a job as a sweeper, a bronze boy, a helper, or any other odd job that might have been open at the time he was hired. Very often he floundered around until, through his own initiative, he found the department in which he was interested. When he finally decided which of the branches he wanted to follow, he practically had to "steal" his information from a journeyman, as many times a journeyman thought it beneath his dignity to pass along his hard-acquired information to a young boy just starting out. After years of hard work with little pay, occasionally the boy would be given a chance to start his apprenticeship. When he became a journeyman, he of course could recognize the results he secured from his particular process or machine, but quite often he would not know the fundamental reason for certain reactions. In an offset trade school he will get these answers from men who know—men who are ready and willing to pass the information on to them.

The Lithographic Technical Foundation has done a very thorough job of gathering the information on, and analyzing, the reactions of acids, papers, inks, and supplies, and in publishing this information for the use of lithographic tradesmen in schools and those who are studying under in-plant training programs.

In these days of improved methods of photography, stripping, platemaking, and presswork, a boy serving his whole

apprenticeship time in the factory must necessarily keep up with this speedier production. As he proceeds on his apprenticeship, ever more and more responsibilities are put on his shoulders, with the result that although he is still serving his apprenticeship, he finds himself almost doing the same work as a full-fledged journeyman. Under such circumstances, of course, there is no time for him to stop at intervals and analyze why such a reaction has taken place, or why such a result was obtained. He does have time for this in the trade school.

With the training programs that are now being set up in the industry, a boy is given an opportunity to attend lithographic courses either part time one day each week, or during the evening, or perhaps full time later on. Here he is not placed under the strain of production but is taught the reactions of chemicals in platemaking, presswork, camera work, *et cetera*, by well-qualified instructors. He is given the opportunity to ask questions whenever he wants to, without worrying about the loss of production time.

The advantages, therefore, obtained from such a system indicate that school training should certainly become a part of an apprenticeship period.

Have offset pressrooms learned to handle the light-weight papers to the extent that they will be accepted after the war?

REPLY BY JOSEPH E. MACHELL: Offset presses for a great many years have been using a great many types of light-weight papers whether it be bond papers or label papers. With the present quality of papers, I think the offset press has been asked to handle more of this material than ever before because of the lowering of weight requirements by Government restrictions.



JOSEPH E. MACHELL

Therefore there is no doubt that light-weight papers will be used more extensively after the war and with the cooperation of the paper industry and further improvement in the manufacture of light-weight papers, there can be no doubt that the offset press will be able to handle any of this material.

What new types of rollers will be on the market after the war?

REPLY BY DAVID M. RAPPORT: This is a broad question—one that is difficult to answer con-

clusively. As most of you are aware NO collective research work is being done by the various roller manufacturers, and we do not know what is being done by the research staffs of individual roller manufacturers throughout the country.

During the last few years, a vast variety of new materials were developed, some of which quite conceivably can and will be used following the war for the manufacture of lithographic rollers. Of course, any of these new materials must have those properties which will produce a roller capable of quickly and efficiently carrying, distributing, and laying the ink on the plate. It must be tough yet resilient, and resistant to a high degree to the various ink components, washing solutions, acids, and water—in other words, the post-war rollers will at least have to perform as well, and have not less than the present long life of lithographic rollers that are currently being manufactured by our industry.

It is not to be assumed that the roller manufacturers have rested on their laurels during these wartime years. Some very definite improvements have been made in both the vulcanized oil rollers and the synthetic rubber rollers—especially is this true of the latter type.

The new synthetic rubbers can be compounded in such a manner that the resulting rollers fill the exacting requirements of lithographic reproduction to a very high degree. These new synthetic rubber rollers resist oxidation almost completely and to a much greater extent than was the case with rollers manufactured from the natural rubber.

In addition to this one very appreciable contribution to the longevity of the roller the synthetic rubber roller has another valuable characteristic and that is its practically complete resistance to the penetrative action on the surface of the roller of the soluble toners employed in today's inks. This property permits the use of the same roller for many successive colors without danger of color distortion.

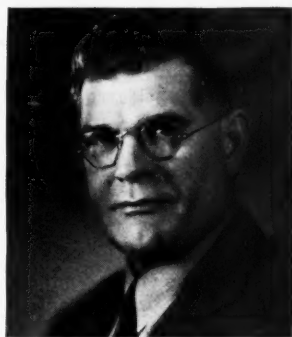
It is our understanding that many plant-scale, or full-run experiments are now being undertaken, or are under contemplation, using the latest heatset inks on lithograph presses. The roller manufacturer will stand ready to furnish rollers for this new process, rollers which are already proven, and have produced satisfactory results in all respects for this new process, of which we will probably hear a great deal more in the future.

When stripping on four-color process subjects, is it best accomplished with positives or negatives? Why?

REPLY BY JACK L. HAGEN: All the four-color process subjects should be stripped into a key color positive or to a blue-print positive. This method allows the operator to watch his register and check his dots and overlaps giving a perfect register which would almost be impossible if you used negatives.

What solutions are most practical to buy from the supplier, and what solutions are the most practical to make within your own plant?

REPLY BY E. G. CARLSON: The trend is toward more prepared solutions because reliable supply houses employ chemists in their laboratories who analyze the raw material and attain a dependable, time-saving product. This advantage has proved itself during this war, when a great difference in raw materials has been in evidence.



E. G. CARLSON

Up to this time, a great deal of research has been done, both by supply houses and by some individual firms. Let's hope the Lithographic Technical Foundation can approach the problems of the entire lithographic industry in a practical and useful way, which will result in more uniform solutions.

From my experience I find a great many plants which make up the following solutions:

For silver wet plates and collodion emulsion: Developer and fixing bath, intensifiers, cutting solutions, sulphide.

For film and dry plates: Developer, short stop, fixing baths, reducing solutions for continuous tones and dot etching.

In the platemaking department: Counter etch, plate etch, gum solutions.

In the pressroom: Fountain solutions.

What programs are under way to increase the number of skilled offset workers for postwar?

REPLY BY THOMAS M. FLAVELL: Lithographers in several cities throughout the United States have selected Committees, consisting of both employers and employees, to handle future programs for bringing more skilled men into the offset lithographic industry. These Committees are in close contact with the War Manpower Commission, the U. S. Veterans Administration, the United States Employment Service, and all other such offices which have been set up by the Government, through which men requesting an entrance into the lithographic industry are screened. Another function of these employer-employee Committees is to establish industry programs in schools already set up or to be set up in the future, at which lithography will be taught to those who are qualified to enter the trade. Several such schools are, or shortly will

be, in operation. In addition to these schools, there are many forward-looking offset plants which have started programs of in-plant training.

The Lithographic Technical Foundation, an institution that is endowed by employers in the lithographic industry and the supply and machinery trades, has been carrying on quite an extensive research program on fundamentals of lithography in conjunction with the University of Cincinnati and the Armour Research Institute, and is publishing the results of its research in booklet form. Likewise, it has developed, written, and published extensive educational and course material for use in the schools and in plants which have their own training programs. This important contribution to the betterment of the industry should assure us of well-trained and well-informed journeymen in the future.

Besides that, establishment of the Joint Lithographic Advisory Council in July, 1944, by the Lithographers National Association and the Amalgamated Lithographers of America was the first industry-wide action by management and labor to provide a means for the joint consideration of the problems that are facing this fast-growing industry. Very early in its deliberations, the Council decided that the major problem facing the industry was the question of preparing a proper program to provide the greatest possible assistance to returning veterans who will wish to return to or enter the lithographic industry and at the same time to provide an adequate and balanced supply of competent craftsmen for the industry.

Consequently, the Council has published a brochure entitled, "Is There A Job For Me in Lithography?". This brochure has been sent to all of the offices of the Veterans Administration, the United States Employment Service, and the other agencies which have been set up by the Government to guide a veteran into the industry of his own choosing. Furthermore, copies of this brochure are being sent to men all over the world, who have asked us for information on lithography and its future possibilities. It is our belief that in this way we will be able to attract many men into our industry who, prior to enlisting in the Services, had had no experience in the trade, but have picked up or have been exposed to some branch of lithography.

What advantages do aluminum plates have over plates made of zinc?

REPLY BY STANLEY SMITH: Aluminum plates will give you a sharper and cleaner print due to the harder and sharper grain. The aluminum plate being brighter in color than the zinc, which is a grey shade, the pressman will find it easier to detect any dirt spots. After a desensitized surface is built upon aluminum the plates are very easy to run, less likely to scum than zinc and will give just as many impressions.

What information should the letterpress printer have to help him decide about entering the offset field?



ARTHUR S. WHITEHEAD

REPLY BY ARTHUR S. WHITEHEAD: As a lithographer since 1904, I have seen lithography at its best and have also had the opportunity to do some pioneering with offset, and to witness its rapid growth. To answer the question, I would say that it would first be necessary for the printer to decide which is to be his side-line.

If the printer wants to make offset his side-line, and is in a locality where he can have his negatives and plates made in an outside plant, then one offset press, plus necessary chemicals and a good offset pressman, is all he will need.

But if offset is to be the major part of his business, then I believe it would be necessary to have three or more offset presses to justify having his own camera, photo-composing machine, graining machine, coating machine, and printing frame.

Naturally, there will be much used Government equipment on the market but this should be purchased only by those who can properly judge its value. The offset process is a chemical process that the average printer knows but little about. Consequently, he should seek advice.

What are the important points for a buyer to know about offset to decide whether that process should be used on his job?



HARVEY GLOVER

REPLY BY HARVEY GLOVER: Some understanding of the two processes, letterpress and offset, is most important for a buyer because while each may produce a result, each has advantages.

Certain jobs lend themselves to offset with great satisfaction, being utterly impractical either from a quality or cost standpoint by letterpress. The same is true of letterpress.

Paper is also a most important consideration both as to quality and cost. Offset printing is possible on most any surface and quality and letterpress is confined to only a few grades or surfaces and the finer the quality wanted, the more expensive the paper must be.

Color printing is more faithful to reproduction in offset as compared to letterpress, which is usually confined to the effect four-color process can give as against many colors available by offset. Large surface printing, especially where large designs are necessary, is out for letterpress because of the limit of the size of the plate by the photoengraving process. Speed of production is definitely in favor of offset because plates are more quickly made.

A number of Craftsmen feel that "sharing your knowledge" is only helping each other to learn that which they already know. Will you explain the error in this reasoning?

REPLY BY ARTHUR S. WHITEHEAD: When I was a kid, forty-one years ago, I promised to work a year for nothing to get a chance to learn the lithograph trade. That, of course, was what we call the old stone age—real Lithography!

The journeymen at that time had their little secret formulas in many different bottles and I was told to use this stuff for that and that stuff for this. All of these bottles had labels which read the same—"Squint essence of Squawdrops."

We are not living in the stone age now and I cannot read a *Share-Your-Knowledge Review* without learning something new about some phase of the graphic arts. I believe the platemaker should know more about the offset press, the pressman should know more about the platemaker's troubles. The compositor and letterpressman should cooperate, also the etcher and the camera man.

In other words, if we share our knowledge, we will know the likes and dislikes of our fellow craftsmen in every branch of the trade—from the salesman to the binder. Each striving to make it easier for the other, constantly developing new ideas which we keep sharing with the others. And these are the small steps which will account for the big strides which will be made.

Is printing by offset always cheaper than letterpress for the same job? Which types of work would be cheaper, and which more costly?

REPLY BY HARVEY GLOVER: Economy is generally in favor of offset, especially on the short runs, on the basis of paper, engravings, and time.

Long runs in certain cases are cheaper by offset because of the lower cost of duplicating a unit for a large sheet by photo-composing instead of electros and the greatly reduced amount of makeready on the press. Makeready time in any form, generally speaking, is less by offset than by letterpress.

Offset has, generally speaking, a soft effect which is often desirable; on the other hand, letterpress is advantageous for certain sharp, crisp, and snappy effects of illustrations on high coated paper.

The job itself and its mission alone can determine the best method to use.

What effect will offset have on the book industry after the war?

REPLY BY JOSEPH E. MACHELL: The general trend of the book industry has been more to the offset process than it has to letterpress. And with the improvements in the offset press itself for speed and efficiency and the improvements in book papers and in the cost of artwork and platemaking, there is reason to believe that the offset press will no doubt make great progress in the book industry.

The Official Emblem



The emblem of the International Association of Printing House Craftsmen, used for twenty-six years, is an exact reproduction of the first printer's mark ever used in a printed book. Fust and Schoeffer printed it in a Psalter in 1457—the first book with a printed date.

The emblem depicts the combined coat of arms of Johann Fust and Peter Schoeffer. Gutenberg obtained loans in 1450 and 1452 from Fust of Mainz, Germany, for which he mortgaged his printing plant. As the famous 42-line Bible neared completion this mortgage was foreclosed, giving Fust most of the equipment and all of the printed work.

Among Gutenberg's workmen in 1455 was young Schoeffer, who assumed charge when Fust took over Gutenberg's plant. Later he married Fust's daughter, became a partner in the business. The device on the right hand shield is that of Schoeffer, on the left, of Fust. It is assumed that the Greek letters, X or "Chi" and the inverted V or "Lamba," had a secret meaning known only to the initiated of that period. The stars may denote seniority, the two shields on a branch may signify alliance by marriage of the two families.

In use since 1919, the design was officially adopted as the emblem, with or without the border, of the International Association at the 1942 convention in Grand Rapids. When printed in color, it should be in the same bright red used in the 1457 Psalter.

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FELLOW CRAFTSMEN: Not so very many years ago the apprentices in the printing industry learned their respective trades, and then as journeymen they practiced their trades for many years. Any changes in methods of working came slowly and infrequently.

Today, with the frequent changes in methods of working and the many new inventions, apprentices, journeymen, and executives must be constantly on the lookout to learn about the new things and the new methods of working.

The printing trade organizations, printing trade journals, technical books, and the various trade conferences have all helped the wide-awake people in our industry to keep themselves informed and up to date.

This printed Presswork Clinic is an innovation. It is intended to be helpful to the readers of this publication by giving the views and ideas of men who have had a broad experience in pressrooms, on various pressroom problems. In planning this Presswork Clinic a number of pressroom people were consulted and from them many valuable suggestions were received.

Unfortunately space will not permit commenting on all the questions asked and subjects suggested. The subjects selected to be commented upon by my co-members of this Clinic are believed to be those in which there exists the greatest interest.

The men who have been selected to help in the conduct of this Clinic are all well known Craftsmen who are holding executive positions in important printing plants. Their taking part in this Clinic is evidence of their coöperative spirit and their willingness to share their knowledge and experience with others.

Coöperation is a very common word, but practicing it faithfully is not as common as it should be. In the better printing plants it will be found that the men in each department have been trained to coöperate with each other, and the heads of all departments have likewise been trained to coöperate in the planning and supervision of their work. When coöperation is honestly and earnestly practiced each individual in every department does everything possible to insure the work being properly done and executed in the most efficient manner.

The war with Japan will soon be over. Just what will its termination mean to the printing industry? In promoting the war many scientific and mechanical discoveries have been made. How will the many new things affect the printing industry? The necessities of war made it obligatory for our government to put to work our best scientists and mechanical geniuses, regardless of cost, to improve our fighting equipment.

Every one engaged in the printing industry is wondering how the new improvements and inventions will affect our industry. They will also wonder exactly what the consumers of printing will expect of their printers.

Certainly every manufacturer of printing equipment and machinery, paper, ink, and other supplies has been giving a lot of thought, as well as spending time and money, to embody into his products all the improvements that the new methods and inventions will make possible. In addition to taking advantage of what others have done and discovered, they are making many improvements as the result of their own research and inventions.

Most of the people now engaged in the printing industry spend all of their time operating the machinery and equipment made available to them. Upon the executives directing all of these people in job preparation and production work rests the responsibility of securing the necessary quality of printing and volume of production. It is the executives' duty and responsibility to recommend to their employers the purchase of the best, most suitable equipment and machinery to meet their quality and production requirements.

It is the further duty of these top sergeants of the printing industry to carefully supervise the care and use of all equipment and machinery coming under their direction. To them also falls the responsibility of carefully training all the people coming under their direction to do good work in an efficient and orderly manner.

My co-commentators will now give their comments on the questions that have been asked.

QUESTIONS AND ANSWERS

How does makeready for multicolor wet printing differ from makeready on one- and two-color presses?



REPLY BY CHARLES WOOD: While much of the following information is not new to many of you gentlemen who have been working with multicolor presses, it may be of some help to those pressmen changing over from single and two-color letterpress dry printing to multicolor wet printing. Any good single-color pressman can be trained to become a successful pressman on multicolor presses.

There are certain requisites for the wet letterpress printing which differ from those of dry printing.

All four-color original plates must be properly etched so as to carry an amount of color in each plate suitable for printing wet. Since the four images of ink are being printed in rapid succession, the total amount of those inks must be proportional to the ability of the inks to trap.

The nickel-faced curved press plates should be proofed after

they are curved and just before they go to the pressroom. Additional finishing and face repair can be made at this point, to guarantee you perfect plates which should require no additional finishing on press.

The hardening of edges, particularly on soft vignettes, which is due primarily to imperfections in original halftones and in electrotypes, can be alleviated by running through these edges, and by routing a channel on the back of press plates on a line with the hard edge. If during the makeready and press run the edge begins to show up, the careful pressman or finisher can tap that edge down on the face of the plate, allowing the objectionable edge to be lightly sunk into the channel provided on the back of the press plate.

1. Assuming that press plates are of equal thickness, within a variation of not more than $\frac{1}{8}$ thousandth of an inch over or under, they are imposed on the plate cylinder with a manila sheet under each. This manila is later replaced by an underlay. The impression cylinder is then hard-packed to proper height, point system being used.

2. In mounting plates on the plate cylinders, the key plates, generally black, are put on first and are lined up for the proper margins and trim. The yellow, red, and blue plates are then registered into key form close enough so you can proceed with underlay and makeready.

3. Before underlaying, a manila $\frac{5}{16}$ -inch thick is placed over packing, and press is run about twenty minutes to conform plates to plate cylinders. Manila sheet is then removed,

leaving packing proper height, and underlaying is begun.

4. Level up each plate by replacing the flat manila sheet originally put under each plate, with a spot-up manila sheet, same thickness, made from a press pull. Two precautions at this point are to keep the black plates light on pressure, as they are last down, and to be sure the yellow plates, a foundation for all the other colors, are not slighted. In removing and replacing plates, the lineup and register may be distorted. Check new lineup sheet and inspect register of colors to black or key plates.

5. Makeready on the packing cylinder in 4-color letterpress wet printing is distinctly different from single or 2-color printing in that the area on the packing for each page is struck in succession by four different color plates. Therefore, all the spotting up is done for all four colors at the same time and on the same sheet. If each plate has been properly leveled with its individual underlay, then the makeready consists only of leveling up of the packing cylinder. Pull should be made for leveling on point sheet, using the standard point sheet system. The spots put on point sheet are for leveling pressure and not for detail. A second pull is made for final spot-up on places that still do not print. Remember, this is a composite makeready that is designed to make everything print. Pressure is reduced, as always, on delicate edges. Detailed makeready is avoided.

6. The press is now ready to run up color and adjust registration to hairline. Upon customer okay on color and registration, hold several duplicates of okay to replace sheet at press if it becomes soiled.

7. The large multicolor press impression cylinder provides for two or three packings. Packings must be made ready identically to keep all of the sheets printing uniformly. Great care and attention should be given to travel of presses if long plate wear and proper color registration are to be maintained.

What would cause a flat-bed press to show out of register on the first sheet after it is tripped, and the following sheet be okay?

REPLY BY JOHN L. WYBEST: The two cylinder top rests very likely need to be shimmed so that the cylinder will come up to the same height when it is tripped as when it raises to take the sheet.

What has been the experience of letterpress printers with dry sprays? What are some of their advantages?

REPLY BY H. GUY BRADLEY: A dry spray will take about 90 per cent of the dust out of a pressroom which uses the old type sprays. The quantity of powder sprayed is so small that it cannot be seen. A gas burner should be used and by using a return tube a uniform deposit of powder can be placed on the entire length of the sheet. The sheet should be sprayed after it is in

the jogger, once on the return of the delivery and again when the next sheet is carried out. In this way the spray is trapped between the two sheets. There is no filling of screens on following colors and it is impossible to tell that the sheet has been sprayed.

What factors should be considered in the selection of suitable inks for the various kinds of paper used in printing?

REPLY BY JACK ABELOWITZ: Ink and its proper application to paper is a very important factor in producing a quality printed job. There are definite things to be considered even before we open an ink can. They are as follows: Type of paper to be used. Kind of type and engravings. What type of press job is to be printed on. If more



JACK ABELOWITZ

than one color is to be used, what color effects are desired.

Paper can be separated into about five groups which need different bodied inks. They are rag bonds, cover stocks, antique offset papers, the supers and the machine finished papers, and the coated and enameled gloss-coated papers. The best way to change the body or tackiness of the different inks we need to print on the various grades of paper is with another ink, either softer or tackier in body.

If any varnishes or compounds are to be used, try a little on rollers first and see if the result you expect will be obtained. Do not use greasy compounds and never use more than ¼-ounce to one pound of ink.

Caution should be taken in using dopes, because most inks are ready to be used when they are received from the inkmaker. Often an ink will body up from laying around. Especially is this true in cooler weather. Lake inks in particular have a tendency to body up.

When a job is started and the ink to be used has been determined, caution should be taken to set the fountain properly. Always set the center keys first, and then work out to the ends. Also allow for a longer swing on your fountain.

If you have trouble with a mottle, keep in mind the usual causes: too heavy impression, greasy ink, and very often the hard, glossy deposits on various coated stocks.

If you are going to print gray, green, brown, or blue tints, those

which have a natural tendency to mottle, try to use opaque inks and make quite sure that they are not greasy. If the ink needs reducing a good No. 00 varnish is advisable. A good dull compound also helps to eliminate a mottle.

The picking and blistering of coated papers has been a problem and when you expect this difficulty you should ask for a special ink made up for such papers. Especially is this true of the heaviest weights of coated paper. There are also some very good compounds made to stop picking, but always try a little on the rollers first.

Dryers are a very delicate part of printing ink and all inks are made to dry. But certain grades of paper need a little more dryer than others. That's why, when any special inks are being made, you should always send a sample of the paper to be printed to the inkmaker.

The two best dryers to have in stock in your pressroom are cobalt and paste dryer and they should be used sparingly. Paste dryer is your best dryer if you have any over-printing to do on other colors and cobalt dryer is a very good dryer to use in the colors that do not have to be over-printed. Cobalt dryers can be used safely in the light tints without changing the color.

Remember that the use of too much dryer will create trouble. One-half to three-quarters of an ounce to each pound of ink is sufficient. Keep in mind when using certain compounds that drying is slowed down and a little dryer should be used to counter-balance this effect.

The best varnishes to have in your plant are No. 00 to No. 5. These should always be used sparingly. You should also have a wax compound—one that is not greasy as well as a good dull compound.

Mixing of special colors can be done with very little difficulty in your pressroom, if you follow a few simple rules. When mixing a tint always start with a little white and only very little color so you can get an idea whether you get the shade you desire. Try a little color on one end of rollers to see how the color matches.

Always establish a formula and weigh the different colors, dryers, compounds, and varnishes as you mix them. Make a record of these ingredients in an indexed book. This book will also be a very valuable book for future reference. It is also advisable to make a note of all of the dopes used in inks and their reactions. This will give you a very good idea which dopes are doing the job they are supposed to do.

Printing jobs of more than one color can be simplified if you plan the printing of the job carefully. Remember that many second colors can be printed in transparent inks with very good results. Most process jobs can be printed with the black first and by using transparent yellow the rotation of colors can be changed. You should have the progressive proofs made in the same order you intend to print

the job. For instance, black, red, blue, and yellow last is a good order to follow.

Don't let any color work lay around the shop if you are using spray equipment in your plant. Drying on most color work can be speeded up so you can handle as many as four colors on one press in one day on the same job provided the runs are small, or one color can follow another on a different press. If you let a job linger through your plant you are really inviting more trouble than if you handle it as a rush job. You will find if you train your men to handle jobs in a follow-up manner you will get a very fine grade of work with many less headaches.

What methods should the superintendent use in hiring new apprentices?



ED. A. AITKEN

REPLY BY ED. A. AITKEN: We who have passed through the mill and are now on what might be termed the "top of the heap," have one very important task ahead. It is an important task because apprenticeship is the foundation we must strive to improve. We as Craftsmen have never considered boys as future journeymen. We hired boys as they came along, and our system of training was much like that of other trades.

But today, as yesterday and tomorrow, we must forget this trade idea, because the printing business is not a trade but one of the fine arts, equal to many of the fine arts taught in our universities, and until those who are responsible in government as well as the leading moguls in the printing business consider printing in the curriculum of our universities, we must carry on with this very important task of training the printing industry's future journeymen. It is our responsibility.

When an applicant desires to learn any one of the allied branches of our business, what do you do? How do you handle the situation? Do you turn him over to a clerk? Does the personnel department handle this for you? If they do, you are responsible, in most of the cases, for what is known as a dud.

You, as superintendent of a business which is considered one of the wealthiest in this or any other country, a business which has been and is enlightening the world by the printed word, have a duty and a debt to pay to the business which you have been

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successful in. What is your part in the wheel of progress? The apprentice is the foundation for all the future personnel of our plants. Can you contribute to a better foundation for our business, "Printing"?

When a prospective apprentice applies for a job, you as superintendent should consider looking after and taking complete charge of this boy. Do not bore him with too many questions—size him up first. Then take him for a stroll through your plant.

Do not embarrass him with questions as to what his father does; remember, you are not hiring his father. Pay particular attention to those things which fascinate him, absorb his conversation, and if you can't answer all his questions do not ignore them. Have the operator or the man who knows tell him the answers.

Take the boy back to your office. By this time he will be quite at ease. Ask him why he wants to get into printing and what particular branch of it he would like best. Tell the boy what is expected of him. Tell him, as he becomes proficient what your particular firm will do for him, as to advancement, remuneration, and his privileges as an apprentice.

Tell the boy that the printing business is not just one more white collar and tie job, nor a trade. Impress on him the seriousness of the step he is taking and that he will become part of a fine art, which most of us are glad to belong to. The boy you enroll must possess imagination, ingenuity, and a keen desire for the better, as well as the finer things in life.

Here are a few "don'ts" to remember:

1. Don't hire the boy to run errands.
2. Don't hire the boy to sweep the floors.
3. Don't expect the boy to replace a man.
4. Don't expect too great a volume of work from him.
5. Don't have him work with a blacksmith.

A few things to expect of him:

1. A willingness to work with others.
2. Neatness in what he does, tidiness at all times.
3. To read everything possible about printing and allow him the privilege of reading on the firm's time. Pass along the publications, your Craftsmen's Review and others.
4. Ask him to give you a report on the things which interest him most.

If you are training more than one apprentice at one time hold small classes at least once a week. Criticize the work which goes through your plant. Have the boys examine the different processes; have someone answer questions. Offer a prize for the best criticism each month. Keep the boys busy; an empty mind is the devil's work-shop.

The superintendent should be friendly and pleasant at all times. Have the boys refer to you as a great guy, not an old so-and-so. They'll learn more. You or the man to follow you

will have fewer problems and the printing business will have better artisans.

When is the use of plastic and rubber plates advantageous?

REPLY BY RUSSELL J. HOGAN: Several of the recent printing plate and platemaking developments using synthetics or plastics have been developed during the war and under wartime conditions. By no means, however, should they be considered as wartime developments to be discarded at the end of hostilities. While it is true that some of these developments have resulted from shortages of materials or other such limitations, several of these developments have resulted in the advancement of our industry and definitely are not substitutes. With the postwar period we will see



RUSSELL J. HOGAN

a greater use of synthetics and plastic materials in the graphic arts industry.

Even before Pearl Harbor the hand-cut rubber plate was used to a decided advantage in the commercial printing field. This type of plate was used in numerous ways ranging from the simple tint block to large display lettering and reverse lettered plates cut to close register with line or halftone engravings. This kind of plate was obtainable from a great many sources and in many instances these plates were cut on the printer's premises, in the art department or rubber plate department.

This plate reduces makeready time and transfers ink to paper better than a metal plate does. The principal shortcoming of this plate was the limited number of impressions obtainable from the gum rubber that was used. The hand-cut synthetic rubber plate withstood many more impressions than the pure rubber but presented difficulty in cutting. This, in all probability, will be overcome with the numerous synthetic rubbers recently developed, when they are made available to our industry. Letterpress printers should keep in mind the possibilities of the hand-cut rubber plate.

The development of a moderate priced molding press for use in molding of duplicate rubber or plastic printing plates was another prewar advancement. This type of equipment should have unlimited possibilities postwar with the recent developments in materials for printing

plates. The molded rubber plate has many advantages particularly for the specialty printer. It can be used to print on practically any surface, several of which can be printed only with this kind of plate. This plate can also be used by the commercial printer to great advantage. It is claimed that this type of plate can be made in a very short period of time at a decided saving. Plates can be mounted on wood block, metal for patent base use, or with a sticky back for use in imprinting or on rotary presses.

Plastic engravings had been experimented with for some time before the present war. There have been a great number of developments of this kind of plate, none of which have been too successful. The reproductive quality of this plate has contributed considerably to its lack of success. Re-etching and corrections not being possible, the result was poor contrast and flat-toned plates. In reality this kind of plate is a duplicate in reverse made from a swelled photographic film. A most recent development of a plastic engraving which may have great possibilities is the photoplastic non-metallic halftone. The claim is made that this plate can be worked on locally for dot reduction. This should make possible better reproduction.

The plastic duplicate plate is one of the outstanding recent achievements in platemaking. This plate is capable of withstanding the impact of printing pressure as well as the cold mat stereotype process. Plastic duplicate plates serve the function of electrotypes or stereotypes and should not be confused with original engravings. Their manufacture has introduced a faster tempo to the platemaking industry.

The first operation in their manufacture is the making of a plastic mold. It is claimed this mold is comparable to a lead mold electrotype in sharpness of detail. This mold can be retained indefinitely for the molding of additional plates. Plastic plates are made in all standard thicknesses for flat-bed and rotary presses.

This plate has been a factor in the saving of critical metals since the beginning of hostilities. It has also made possible substantial savings in transportation costs as the weight is only about one eighth as much as that of metal plates. While the plate has been accepted in the newspaper field, it will be well to watch its growth in the commercial printing and publishing field.

The plastic mold for electrotypes is another recent development in platemaking. This, in all probability, is the greatest development in the electrotype industry in recent years. With the difficulty in obtaining molding materials the electrotypes were forced to experiment with many new materials for molding purposes. While numerous plastics were used in this experiment a synthetic plastic called Vinylite has won the preference of most electrotypers who use

plastic molding. Thus, Vinylite molds have been much used and talked about recently in our industry. Vinylite molded electros have all the quality of lead mold electros and they can be molded from mixed type and cut forms the same as wax or tenaplate molds.

This comment is not intended as a complete treatise on the use or possibilities of synthetic or plastic printing plates but is intended to keep those in the letterpress industry aware of the unlimited possibilities of these methods of platemaking.

Just what results are being obtained with synthetic form rollers on cylinder presses used for high grade halftone and process work?

REPLY BY H. GUY BRADLEY: Better results, from day to day,



H. GUY BRADLEY

are being obtained with synthetic form rollers than from any other type of rollers. They are round, remain the same size regardless of speed or number of hours or shifts, do not crack or chip and give a uniform color. They are one of the precision tools to help do a better job and produce real printing.

What is the best procedure to follow in pre-makeready of type forms?

REPLY BY CHRIS STEIDINGER: The little word "pre-makeready" can cover a lot of ground depending on the circumstances in printing establishments where equipment varies greatly. For instance, one plant may have six medium one color cylinders, a few Kellys, Verticals, and job presses. Another plant may have double, triple, or quadruple this equipment. There is a difference between plants printing mostly from type and original halftones, and publishing firms which print type only. The kind of work done will influence pre-makeready procedures.

To begin with the press must be set so that you have an even impression all across the cylinder. If there are any low spots, a patched sheet should be put in under the pressboard. All bumps showing on pressboard or cylinder caused by stabbing should be shaved flat, and then from there up use a new packing which should be ready for future jobs.

Every job, before being put on the press, should be studied carefully as an architect would

in starting to build a house. Do not try to hit or miss as such makeready is costly and one of the most important factors in printing a successful job. The first impression pulled from all type or cuts should be studied carefully before going ahead. A few minutes spent in correcting your impression will assure you of a prompt okay and the best of results. This applies to all pressrooms.

All mixed forms—made up of type, original wood-mounted cuts of copper or zinc should be gaged before lockup and should not be higher than .918 as it is easier to bring up a plate than to sandpaper, shave, or reblock when slurs appear. This is the best method of pre-makeready.

When plates are for patent base, they should be made so as to stand a five-point manila under them, or two sheets of super. Very often this comes in handy in order to drop or cut out some of the values in cuts. Seldom nowadays is it necessary to underlay a form if your press is set just right and the base is not outmoded, springy, or rocky. Bases should be kept clean and changed every few years to obtain the best results. There is no point to underlaying a depression in base caused by accident. A few hours lost patching on every form costs a great deal over a period of years. By being careful and studying your problem beforehand you are assured of a quicker and better makeready.

On ordinary type work and mixed forms I would recommend a rubber blanket placed about .010 below top sheet. This saves much time. When sharp, clean type printing is required, hard packing should be used.

After your form is lined up on lineup table and position okayed, patent overlays can be made on the whole sheets, dusted and sprayed, left to dry, and hung on. Seldom after this process is more than a light spot sheet required to start the job on its successful way. If you are faced with a long run, it is advisable to hang another overlay sheet about the middle of the run. Therefore, it is my advice that while you are making your overlay sheets, make a few extra smashes to take care of press smashes and other emergencies.

In large plants it is advisable to have one good pressman on a small proving cylinder press making overlays and also checking up plates for any hard edges, defective spots, and inaccurate blocking. This man can readily be kept busy and thereby save a lot of time on all forms going to press. This type of man is also an excellent safety valve and a substitute for pressmen who may not report for work for some reason or other.

In my fifty-six years of pressroom experience, I have always practiced as far as possible paying little attention to the criticisms and suggestions offered by the kibitzers. Striving to save time is not always the shortest way home. The most important thing is to improve quality, and thereby to make oneself more valuable to his employer.

In twenty-one years as an employer, I have sincerely tried to coach men along these lines.

In this brief discussion about pre-makeready methods, it is evident that only a few of the important factors involved can be mentioned. No attempt has been made to do otherwise.

What is considered to be the best practice in the selection and the care of rollers: composition, rubber, and synthetic?

REPLY BY J. H. O'BRIEN: Some years ago the National Association of Printers' Roller Manufacturers published a small book relative to the making of rollers from composition, rubber, synthetic rubber, and other kinds of materials. This booklet still covers the subject thoroughly.

First we will deal with composition rollers. Every printer should have an understanding with his roller manufacturer, who should be responsible for the use of the correct materials in the making of composition rollers for the different seasons through the year. The pressroom should keep a perfect record of the exact time the rollers are delivered and number received.

The composition roller also has to be made according to the section of the country. For instance, in a certain plant in the Middle West, for best performance during the winter a composition termed No. 8 or No. 10 may be required, while the same class of work at the same season may be perfectly printed in the South from rollers made of No. 5 or No. 6 composition.

In some parts of the country it is advisable to use a double set of form rollers on all high-speed rotary presses. To do this it is necessary to match them up in pairs because of the nature of the composition roller. In other words, two rollers may be made at the same time from the same batch, but seasoned to where they are of different sizes. The size may be measured for matching rollers by measuring their circumference. A 5-inch roller may vary 1/16-inch in its circumference without any appreciable difference in results when it is properly set, and can

be exchanged without resetting. The smaller the roller, the more particular you will have to be in measuring its circumference.

Whether it be for a flat-bed press or for a rotary press, care should be taken in choosing the roller for its finish and firmness and pliability. Don't choose a roller with a soft or speckled finish that might prove to be of a sticky nature for the last form roller in the set to go over the form as a finishing roller. The hard roller might work well for a short time and clean up the highlights on a halftone but it will not print the type in the form satisfactorily.

The question of different materials to be used in the manufacture of rollers still proves to be one of great debate, but the non-meltable, sometimes called durable, rollers have proved in a great many instances to be longer lived when used as distribution rollers.

The rubber rollers are proving their efficiency every day, especially in the newspaper field, and are made today of almost any desired consistency for those who are particular about the appearance of their printing.

These rubber rollers should be handled with just as much care as any other roller for letterpress or offset and those men who use them should be warned particularly not to use certain materials for cleaning purposes. The user should ask his roller-maker specifically what kind of solvents to use.

I believe that when a printing firm favors use of rubber rollers and considers their initial cost, it would be well to consider the roller with synthetic rubber base covered with composition. This has proved to be economical and you can have more fresh rollers continually at less cost and do fine work on all styles of presses. Yet we find in some medium-sized plants some rollers which were bought some years ago still doing good work, which proves that when handled right they have a long life. But in the plants of large size where hundreds of pressmen are working, it is more or less necessary to give consideration to materials

that are more or less foolproof, and to provide for thorough inspection periodically.

There should be a designated space in all printing plants for the storage of rollers. Composition rollers in storage should be covered with a heavy oil to keep the air off them. If stored on end they should be reversed every so often, or if put in horizontal racks should be turned from time to time. This helps keep them in perfect round.

Likewise, the rubber rollers in storage should be covered with whatever material the manufacturer recommends—sulphur, alum, or talcum, according to class of materials from which it was made.

There will be a great many improvements in postwar rollers, as soon as an unlimited supply of necessary materials can be released.

Has a successful roller washer been built for letterpress rollers?

REPLY BY H. GUY BRADLEY: Yes, such a machine is now in use and when you first see it in operation you are liable to say, "There ain't no sich animal." It uses kerosene as a wash and will clean and dry rollers covered with red, yellow, blue, or black ink one after the other. The machine should take the longest roller in the shop and will handle all the shorter sizes. It takes thirty seconds to clean and dry a roller. It is one of those machines everyone likes to use and is a saver of kerosene, rags, and labor.

Two large size, relatively new, 2-color flat-bed presses regularly wear out the plates and type on press runs of 10,000 impressions. All ordinary efforts were tried such as new bed bearers, setting of cylinder and checking cylinder bearings, but no relief was had from this trouble. What is the solution?

REPLY BY JOHN L. WYBEST: If one corner of a large 2-color flat-bed press settles down even as little as 1/8-inch so that the press frame is low on one corner, the press bed will travel over a hump in the middle with a sort of twist that will wear out any form on that press.

All large size 2-color presses should be checked periodically for settling as their great weight and vibration can easily cause the frame to settle. A spirit level sensitive to about .002 is needed to make this check.

What are the advantages of a first-class lineup table in the pressroom?

REPLY BY H. GUY BRADLEY: This is a precision machine that costs you more to be without than to have. It is one machine which tells the truth. Know if your stock is square, make your form layout showing all pages and margins. Line up the form on the press. Check folding so you know if it is wrong before it is too late. Also draw up a sheet showing cuts to be made on all kinds of work. The mistakes it will save on this item alone will pay a good dividend. What we need are smaller tables for auto job presses. Let's run our plants on the square.

The Craftsmen's Invocation

THOU beneficent art and mystery, whose mission is to carry enlightenment to all people from age to age, make us, thy craftsmen, worthy of thee and of all the craftsmen who in times past have glorified thee. Let thy light shine upon our lives and our vocation. May no word or deed of ours, or any of our handiwork, bring dishonor upon thee; but rather may we uphold thy dignity at all times and in all places, and in brotherly love and helpfulness advance thy fame, to the end that all men may be persuaded to acknowledge thee as mightiest among the Arts and Crafts. So let it be.—Henry Lewis Bullen



FELLOW CRAFTSMEN: The capacity of the composing rooms of the country will be strained if the large volume of printing forecast for the postwar period materializes. Aggressive plant owners and composing room executives are taking stock of their equipment and personnel with the view of providing the services which will be expected. The stored-up buying power and demand for consumer goods will require that this printing be produced in a minimum of time and the competition will call for the best in typographic planning.

An increasing demand for quality in typography is evident in national advertising and the supply of men trained to produce this type of work has failed to meet the demand. Advertising agencies and art directors have taken the lead in the demand for this quality. The problem of training the men required to produce this work efficiently and economically has fallen almost completely on the composing room executives.

In making this survey of many of the outstanding composing room leaders of today, there was an almost unanimous appeal that more attention be directed to training of men for composing room work. There must be a solid basis for the criticism of the present method of training men when an outstanding typographic designer, who supervises a great volume of national advertising (and, incidentally, came up through the composing room) passes the following comment: "The thing that discourages me in this game is the abysmal ignorance on the part of the printers, trade shops, artists, and clients. They have so darned little knowledge and taste—just go ahead in their limited way and turn out just commonplace work. Some so-called typographers, because they handle type every day, and still think they only need to hair space to be typographers, can't get it into their heads that there is such a thing as good design and that it requires study and a free mind, and that a job can be done right in more than one way. I find typesetters on the whole are just good type stickers and still need the direction of a typographical layout man to produce a really good job—especially from scratch."

This is rather pointed criticism which of course was not directed to the many outstanding typographic plants and printers but it does indicate that education of the printer to the sales value of good work must be promoted. The men of the composing room must learn the requirements of the advertising agency and the client and work with an open mind—not with an antagonistic attitude.

From another source comes this problem—the production records show variations of as much as 50 per cent on comparable jobs. Naturally the plant which must estimate production cannot plan with any certainty where this sort of production "yardstick" exists. Time and motion study may show the causes of these variations. Some workmen who actually appear to be "taking it easy" plan their work to take fewer steps and waste less motion, and produce more work than composing room "race horses." Intelligent supervision and selection of men for the various types of jobs in process cannot fail to bring results.

From many of the men contacted for this clinic it is evident that much time and study is being given to the equipment of the composing room and its placement in relation

to materials. One executive who has had the opportunity to visit many plants during the past few years comments that aside from a few outstanding plants the condition of composing room equipment and its arrangement is certainly far from ideal.

The preceding comments formed the nucleus for a series of questions which were sent to a group of widely separated leaders in the typographic field to obtain a cross-section of thought on "things to come" for the composing room.

QUESTIONS AND ANSWERS

What new trends in type faces do you anticipate after the war? Are there new type designs you would like to have available—more scripts, heavier text type faces, et cetera?

REPLY BY BEN WILEY: Quite a change in the appearance of printing is anticipated, so let's look at the situation this way . . . in the last twenty years we left the Cheltenham period and we have seen the dainty and exquisite lines of Eve, the mechanical Huxley Vertical letter, the ultra bold flat-serif letters, and the blackest of sans-serif letters; also the various scripts in both bold and light strokes,



BEN WILEY

both with and without the connected characters.

What we shall see in the future, of course, will be different from what was produced during the last twenty years. At present there is a hint toward a calligraphic style type face. Many hand-lettered book jackets, beer posters, and cereal packages now are using a style of letter based upon the broad pen. Such a style of letter might be fitted for practical casting for display faces as individual types. To complete such a dream, oversize capitals might also be produced to harmonize with the broad pen lower case letters which we will have.

REPLY BY RICHARD MCARTHUR: As to the new trends in type, I'd like to see a new face or two done in the calligraphic style, not like the oldtime calligraphers, but a modern face practicable for advertising. A designer who knows the limitations of type making and the practicalities of advertising could do such a face. Raymond DaBoll, longtime associate of Oswald Cooper, has the right background of experience and ability and he does much beautiful lettering with a calligraphic flavor.

REPLY BY FRANK KOFRON: Every new group of young creative men—artists, layout men, advertising men—bring fresh ideas and styles into their era—some good, some bad—but they are fresh at least and can be developed later. They will want new types despite the wails of some old timers that we have enough type faces.

I believe that new free scripts for display will be welcomed—some semi-condensed type faces would be good and I do feel that a big need is for a medium text type which will have the good design and popularity of Garamond Bold but somewhat lighter so it can be used in long copy and without seeming so heavy.

REPLY BY HOWARD COGGE-SHALL: With regard to new designs, I should think someone would redesign and sandpaper the Bookman face. I have heard that talked about for years, but like Charles Dudley Warner's weather, nobody does anything much about it. I have always liked Caslon. Recently I had a casting of Caslon 471 made with the wind taken out of it, and it is greatly improved, to my mind. Of course, it is after all merely the English version.

REPLY BY MYRON T. MONSEN, JR.: We believe and hope that in the coming years the type faces designed for our use will be created by designers and not by mechanics. We should have fewer imitations, but if we do

have an imitation it should be comparable to the original. I think most of us agree that the present body type faces were designed for antique and book papers and not for enamel or machine finish papers. I mean that most type faces in use today could well be 15 per cent heavier for the type of printing we are currently using. We must have better display letters. I do not believe that Kaufmann



HOWARD N. KING

or Brush are as good as most of the hand lettering we see in use in advertising today.

REPLY BY HOWARD N. KING: I can only say we may have a number of type faces designed in the calligraphic manner. We see a great deal of this today on direct mail pieces, books, and book jackets, so it wouldn't be surprising to see more done along this line. Lydian Cursive has this calligraphic feeling.

We may also see some new, fine, and rather startling script letters. These have, when used sparingly in the past, been of real help to us. Personally, I have never favored heavier text type faces because to use them properly one must insert considerably more space between the lines and I am afraid most of us don't use enough white space now, or we are ignorant of its power.

REPLY BY JOHN W. MORRELL: As far as new trends in type design are concerned, I think the designers and typefounders should study this situation very thoroughly before flooding the market with a mess of "trash" that will cause another modernistic trend such as we had a few years ago. Not that we did not reap some benefit from it, but I think that with a careful check on design typefounders can save themselves as well as the typographers the trials of reaping benefits in such a way.

The Lydian family, one of the last prewar designs, strikes me as being a possible forerunner of postwar type design. I think we will favor more faces with the calligraphic touch. In other words, I would like to see freer formation of our letters rather than rigid or mechanically perfect letters.

REPLY BY HEC MANN: There is little similarity between the postwar typographic situation of 1918 and the condition that will confront the type designers when this present conflict is terminated. After 1918 the phi-

losophy of the new typography came onto the scene and permeated the minds of the designers of type, and also those of the typographers and layout men. We know how it revolutionized our whole concept of design, and because of this new approach we have many of the basically-sound type faces which are in use today.

This reservoir of good type designs, I believe, will be suffi-



HEC MANN

cient to draw upon for many years to come. Of course, we can always make use of new designs, particularly in scripts and in those "occasional" type faces hand-letters. It is possible that there could be some new designs which would give the modern feel without being as cold and precise as are the modern sans-serif type faces with which we are forced to work at the present time.

We have an abundance of excellent type faces, and in wide enough range in their different weights to suit most every composing room requirement. But the industry, as a whole, needs to develop more true craftsmen and designers of printing in our printing plants, men who are capable of getting the best from these types in a truly modern manner. Types are the bricks of the structure, they are not the finished building.

REPLY BY JOHN E. COBB: The modern processes, such as offset lithography and rotogravure, place a new picture in the field of composition. Both processes demand a type face that is clear and open, and with lines of even weight. Fine lines, with sharp serifs, are difficult to reproduce, especially in the sizes smaller than 10-point. This brings up the point of heavier text type faces. I think that the medium-weight faces have gained much in popularity due to the added color resulting in a more legible page. Not exactly bold, but of good weight that gives the type face advantage of color against the paper surface upon which the type page is printed.

REPLY BY TED BIXLER: I would like to have available more designs based on the brush stroke, especially of the script or cursive variety—both those that are assembled as connected letters and those assembled as single letters. They should be so designed that they can be placed at angles without distortion of the flow of the line. These, of

course, would be for use as display lines, especially in space advertisements.

More type designs that will reproduce easily by photo-mechanical methods without distortion, especially in small sizes, are needed. Some contrast between the thick and thin strokes with serifs that are not too pronounced, with round and open counters. I think there is a wide field for types that fulfill these requirements, so that we shall not be restricted to sans-serifs and other monotone letters for good photo-mechanical reproduction in the future.

I do not anticipate any new trends, but do believe there will be intensification and speeding up of a movement which was interrupted by the outbreak of the war . . . namely, the co-operation of the manufacturers of our typesetting machines in the exchange of designs, making more designs available for slug-casting and single-type-casting machines. No doubt there will be a renewed attempt to stimulate the American designers in creating type designs that reflect the American scene.

Do you feel the odd point sizes of type (7-, 9-, and 11-point) can be given much use in the general trade composing room?

REPLY BY TED BIXLER: Odd sizes of type faces, such as 7-, 9-, and 11-point are of little value in the average composing room. In a trade composition plant in which a wide variety of composition is produced, these odd sizes will often prove of advantage. Sometimes these sizes just fit the job, for the next size larger won't go in the space and the next size smaller will produce a loose job. The cutting and filling of copy can thus be avoided. Odd sizes have a definite use in book work, and any



TED BIXLER

trade plant which handles a large volume of book work would find a great deal of use for them at quite an advantage.

REPLY BY FRANK KOFRON: Odd sizes of type should be in all shops—a good many old timers object to them but the younger and more progressive men are for them. They give the compositor or layout man greater latitude and save the copywriter headaches from cutting copy.

REPLY BY HOWARD COGGESHALL: Our experience would indicate that odd sizes are quite desirable. There is often quite an im-

possible gap between the 6- and 8-, 10- and 12-point, especially when advertising agency requirements are being considered.

REPLY BY HOWARD N. KING: I certainly do feel strongly about the use of 7-, 9-, and 11-point sizes in trade composing rooms. If a canvass were made of the three companies supplying us with type faces, I am sure we would be very much surprised at the number of mats sold for these sizes. I couldn't get along without 11-point, I am sure.

REPLY BY JOHN W. MORRELL: There is no doubt in my mind that the odd point sizes would be used as much as the even ones if they were placed in a composing room—especially the 9-point.

What new ideas do you have for composing room equipment? Do the type cabinets of the present style provide the ideal arrangement and proper quantities of materials in most convenient locations for the workman who spends a greater part of his productive time in makeup rather than in hand composition?

REPLY BY JOHN W. MORRELL: I have stressed the fact that the present system of using compositors' work frames with type cases in them is one of the main causes of slow production in the composing room. This system of having type cases in all compositors' alleys means that any one compositor will have every other compositor in his alley at some time during the day, to set a few lines.

In my opinion, all of the type cases should be placed in a section by themselves and the compositor's alley should then be equipped for fast makeup, with needed spacing material, furniture, leads, slugs, rules, personal hand-cutter-shaver, bench saw, and electric miterer all placed



JOHN W. MORRELL

practically within arm's reach of the makeup man.

A compositor would have very few reasons to leave an alley like this, for apprentices or second-class compositors could set all display lines and wheel up galleys of text matter on movable galley racks and finally do the necessary proofing. This arrangement might take up a bit more space in the composing room, but it would greatly increase production.

In my opinion, there are three things a modernized composing room can do to cut production

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time greatly: 1. Give compositor a private space to work in, free from interference. 2. Place him within a few steps of every piece of spacing material and equipment that he will need or use more than twice a day. 3. Have at least half the galley racks in the room on wheels.

REPLY BY RICHARD N. MCARTHUR: Way back when I was a type foundry salesman, I recommended a type cabinet with flat work bank as the most efficient for the compositor. The flat bank is still better than the sloping kind for all sorts of makeup—foundry type, monotype, lino slugs, ludlow slugs. The flat bank should be at the back of the cabinet. The top over the type cases may be any desired style for spacing material or for tilting a case of type. The flat bank should be some 24 inches deep to take full-length galleys. It should be waist-high. This will allow only about 22 cases to the tier. The flat, waist-high bank allows the compositor the free use of both hands—as against the awkward, sidewise, 1½-arm working position to which the compositor is restricted when using the high sloping bank.

REPLY BY EDW. H. CHRISTENSEN: The trend in composing room equipment will be toward type cabinets which can be loaded with galleys of type and moved to the makeup department. Smooth tops on these cabinets will provide room for makeup and the made-up jobs will be moved to the proof press and to storage. All printers will have to pay more attention to motion study in order to eliminate all lost motion in composing room operations.

REPLY BY MYRON T. MONSEN, JR.: If you examine a thing as fundamental as a type case or slug rack, I think you will agree that if these cases are filled with type and these slug racks filled with slugs, there is no problem. The difficulty comes from these cases being empty. I think we can do a lot toward modernizing our conditions in the average plant. I would like to see, for example, monotype keyboards and casters so sound proof that you could talk in a conversational tone and be heard. This would, I believe, reduce the irritation among men.

REPLY BY HOWARD N. KING: The type cabinets of the present style do not allow us enough working room for the makeup of catalogs or for galleys, and for years we have had specially constructed page makeup banks which will permit the placing of eight or ten galleys upon them at one time and still give sufficient room for a man to make up a catalog or a book. The special makeup banks are 8½ feet long and 16 inches wide. At the end of each of the banks we have lead and rule cutters and materials, and we use rolling galley storage cabinets, which we can move from one makeup bank to another and to proof presses situated throughout the composing room.

REPLY BY TED BIXLER: Our composing room has what I think is the ideal unit for the

type and volume of work we handle. Its efficiency is proved day in and day out. Every compositor has within easy reach ready-cut 1-, 2-, and 6-point leads ranging from 4 to 50 picas in length; spacing material from 6- to 36-point in all graduations from ½-point spaces up to em quads; 42-point and larger sizes are graduated from the 6-point spaces to em quads; and ready-cut metal furniture in 2-, 3-, 4-, 5-, and 6-pica widths in lengths from 10 to 50 picas.

These cases are kept full at all times from a reserve bank, and rarely (only when odd sizes may be necessary) is any compositor obliged to cut his own spacing material because a particular size is not available. Compositors do not cut material or replenish space cases—this work is done by persons assigned to it. All spacing materials, except metal furniture and 42-point and larger spaces, are on a non-distribution system with men assigned to keep the cases filled.

This arrangement, of course, would not fit into many types of composing rooms. However, its basic idea could be used in any composing room; namely, that the greater percentage of composition is white space and the compositor should be provided with an adequate supply of the materials he uses the most—the spacing materials used in composing this white space. Basic, too, is maintenance of the system; if maintenance fails, then inefficiency results. Composition under these conditions is done with a minimum of effort and at high speed, and the compositor's time is used to a high degree in productive work.

How comprehensive should layouts be for composing-room use?

REPLY BY EDW. H. CHRISTENSEN: Composing room layouts will be a "must" after the war



EDWARD H. CHRISTENSEN

from the standpoint of economical operation. By layouts, I mean working layouts or blueprints of an ad or printed piece made by practical typographers who understand most of the difficulties of type. If a practical layout is made for every job which enters the composing room, all the time-consuming angles can be eliminated before any type is set. Display and body type to be machine-set will be set before the hand compositor gets the layout for completing the job. Of course, the quality

of all printing will be improved because a specially-trained typographer will supervise all the work that is produced in the composing room.

REPLY BY FRANK KOFRON: Layouts for the composing room do not have to be tight but the size of job should be indicated by layout—margins, measure, and the distribution of white space should be clear—and the general tone should be indicated, especially if type has not been spec-



MYRON T. MONSEN, JR.

ified. Make the shop layout carefully without making tight, type-like lettering.

REPLY BY MYRON T. MONSEN, JR.: It has been our experience that the layouts for the composing room should be comprehensive to the extent that they give a rough picture of the effect desired and a very definite plan as to the sizes desired. A rough layout will do in most any composing room if the widths and depths of the columns are marked definitely in picas.

REPLY BY HOWARD N. KING: The amount of time spent in making comprehensive layouts for the composing room depends a great deal on the type of job one has to do. If it is a simple little job, then the layout can be quite simple and ordinary, but if it is a catalog then the more comprehensive the layout the better, because quite often proofs of type can be pasted in on the layout and submitted to the customer for his approval, thereby sharply cutting alteration charges.

REPLY BY JOHN W. MORRELL: As far as layouts for the composing room are concerned, they can be very rough as regards lettering, but must be accurate to correct width of lines, spacing, and grouping of masses.

REPLY BY HEC MANN: Setting a job right the first time is the apex of composing-room economy. No markup or layout is worthy of the name if characters in the copy have been carelessly counted or if any of the dimensions have been marked incorrectly. Many layouts would not need to be as "finished" as many are today, if each layout man was supplied with a right-hand man in the composing room, one who was in the habit of working closely with his particular requirements.

If certain elements cannot be visualized or determined upon at the "Rush" moment, it is often a good plan to begin set-

ting up those items which can be definitely determined upon, and fit proofs of these items into position on the layout. This simplifies placement of the remainder of the copy, which can then be marked up and positioned with accuracy.

REPLY BY HOWARD COGGESHALL: For the great majority of compositors in these times, I should think that layouts ought to be pretty close to exact if one expects to get results. From what



JOHN E. COBB

I see, there are only a few of the oldtimers who can even set a milk ticket without working from a layout.

With composing-room labor costs at a peak, what can be done to utilize man hours to maintain quality and secure more economical production?

REPLY BY JOHN W. MORRELL: Now, more than ever, the printing business is becoming a series of specialized operations. To utilize man hours in the composing room to the best advantage can be done only by taking advantage of specialization in workmen.

Depending on the volume of business, a necessary number of typographers should cast up and mark up every line of copy, and make layouts where necessary on every job going through the plant. These men should have served a certain number of years as compositors. They must have an appreciation of good typography and should really know their type faces. Their job should be to mark the copy so there will be no resetting due to guesswork. Only by sending the copy to the composing room with all the sizes and measures marked can the foreman give fast and economical production and maintain its quality. Much handwork can be done while the machines are setting the text matter.

REPLY BY HEC MANN: Education, in its broadest sense, is the cure-all for most composing room ills, including high cost and uneconomical production. When the business office begins to select the foreman of the composing room for his qualities as a teacher, rather than the qualities of a top sergeant, much progress in this maligned department will be noticeable. The teaching ability of the foreman may be a postwar necessity, because of the demand for the training of veterans in the typesetting craft.

REPLY BY FRANK KOFRON: Besides good planning of the composing room itself, practically all jobs should be planned before they go to the machine or to the floor man. If copy is so bad, as it often is, that it will slow up handling, it should be done over. Good, careful proofs save time in the long run because of quicker okays.

REPLY BY MYRON T. MONSEN, JR.: With regard to composing-room costs it seems to me that we have two basic problems: 1. Equipment. 2. Manpower. In the case of the first, I believe that with the ability we have in this country it will not be difficult to design and engineer new equipment that will not only save time but also produce a better finished product.

We can well take a point from the book, "Aviation Industry." We have been experimenting in our own plant, for example, with plastic covers for saws. They are flexible, clean, and transparent.

It is our intention during the months and years to come to spend a considerable amount of our time teaching our men better ways to do things and establishing higher standards. We have found that if we can give a man an exact picture of what we want and can establish in his mind the necessity for good work the first time, this generally produces a profitable job. In most instances, loss on a job is due to necessary makeovers and misunderstandings.

REPLY BY TED BIKLER: Unless a printing plant has a sufficient volume of composition to utilize the facilities of its composing room to obtain economical production, I believe it would do well to abandon its composing room, except for the lockup department. Complete composition should be obtained from trade composition plants. I realize there are imperfections in such a plan, but believe that in the long run the difficulties can be ironed out and the plan made to work successfully both for quality and economy.

Printing plants which could feasibly do so, and I am thinking now of plants located in the same building or within easy reach of each other, might pool their resources of equipment and men. They could establish a cooperative composing room, and in it produce all the composition necessary for the participating members. In this way equipment could be utilized to much greater degree, and unneeded equipment could be discarded or sold.

In like manner, the advantages of new equipment could be enjoyed without each individual plant having to make the investment. Quality need not be affected adversely by such a plan. I think the contrary would be true. The economies effected would make possible the employment of typographers and craftsmen who could direct the work and assure a high degree of quality.

I want to add my voice to those advocating vigorous, enlarged, and modernized plans for training apprentices. Composing rooms today are handi-



Honorary member of the Atlanta club, Craftsman Richard N. McArthur is pictured in his office at the Higgins-McArthur Company, Atlanta. The pictures within this picture are of his friends, "Oz" Cooper and "Gus" Giegengack. An outstanding typographer, McArthur makes reply, below, to a question on composing room problems. "Mac" is a lively one-man demonstration of International motto

capped by a dearth of skilled workers and I do not believe that when the present war is concluded this situation will be very much improved. During the past fifteen years too few young men have been trained in composing-room work.

Well thought out programs to train apprentices quickly and to give them the benefits of the experience of others in efficient composing-room practices are needed. Included in the plans should be a genuine effort to develop craftsmanship. Those most fitted for the work should be selected; those who have the background and the inclination for the work. The cooperation of the public educational systems should be sought and obtained.

Specialized training in some particular work, such as operation of typesetting machines, should be avoided, unless the trainee is also given instruction

in all other phases of composing-room work.

Any attempts to increase composing-room efficiency and to raise the standard of craftsmanship will be largely wasted unless a coordinated and vigorous program for training workers is adopted and maintained. It is my experience that compositors lacking a background of training in the best composing-room practices make little progress even when the most efficient methods and devices are made available to them. And if workers are trained under circumstances wherein craftsmanship is lacking they rarely if ever develop the true craftsman's attitude toward the work. They require constant supervision to help them produce satisfactory work.

REPLY BY RICHARD N. MCARTHUR: If the type makers want to sell more type they should

provide a compact low-cost way of storing the fonts that are not needed in large quantity nor used often. Sectional shelving 6 inches deep (fonts are packed in lines of 6 inches) will take good care of the foundry fonts in the original packages—which should be opened by the printer on receipt, the top and bottom packing reglets removed and 2-point type-high rules inserted between lines. This method is quite satisfactory to take care of an occasional line needed of certain types. Why not small metal or plastic trays? Who'll make them as a postwar project? One reason printers do not buy more of the occasional faces is that large type cases and cabinets and floor space now have to be considered too, demanding an investment burden too heavy for many printers to bear.

CHAIRMAN PAGETT: In this wartime year it was suggested that this composing room clinic be conducted through the columns of THE INLAND PRINTER since the annual convention of the International Association of Printing House Craftsmen was to have a restricted attendance.

It was impossible to contact all those interested in good composing-room operation but the cross-section of thought shown in the preceding paragraphs indicates many are planning for the postwar period along much the same lines.

Summing up the remarks of those contacted we can no doubt look forward to:

1. Type faces with a calligraphic feeling; text faces with more color for use in photo-mechanical reproduction.

2. More study will be given to arrangement of the composing room to better utilize the equipment and promote efficiency. Rolling storage cabinets will be in demand.

3. Comprehensive layouts will be used to advantage but the extent to which they are used will depend upon the individual plant and type of work involved.

4. The demand for good workmen will be greater than the supply. This situation will have to be overcome by better training of men. More attention must be given to the selection of the boys who enter the craft as well as their supervisory staff.

As one executive summarizes: "It seems as I visit many type plants that the greatest pitfall is not in their equipment or system but rather in our failure to use that system or equipment properly."

Encouragement will have to be given to the young men who enter the industry—they should be encouraged to enter into the activities of the Craftsmen and broaden their knowledge of the allied industries. Printing trade journals and technical books should supplement their training in the individual plants. While the literature on graphic arts processes may appear to be limited there are many outstanding books available. Only by providing an objective to the young man of today can the composing room expect to provide the necessary manpower to carry on.

CRAFTSMEN AT 8TH DISTRICT MEETING IN KANSAS CITY



At 8th district meeting in July at Kansas City: left to right, Alex J. Alberg, Walter Schultz, Fred M. White, secretary of the conference; and Carl E. Dyer



FELLOW CRAFTSMEN: This clinic over which I have the privilege of presiding is for the purpose of considering the subject of "Letterpress Plates."

In our consideration of this subject we will start with the assumption that without the process of making photoengravings for pictures and drawings, and without the use of the various duplicating processes by which these illustrations and type forms are made into electrotypes, printing as we know it today would be impossible.

We will also start with the idea that any printer or platemaker who is not interested in newer developments in the industry is on the way out. We all know of such men. Few of them ever attend a meeting or conference of the Craftsmen, or any other group interested in study.

Let us look at four-color plates first and then get down to the other kinds of printing plates used in letterpress. One of the first questions that must be answered in making four-color plates is: What kind of press is the job to be printed on? Another important question is: In what order are you going to run the colors?

You can't just go to a photoengraver and say you want a set of color plates. Before he starts to make the plates he must know about the stock they are to print on, the inks, the equipment, and then he can decide how to make the plates so that they will do the printing job that is required.

A lot of failures occur, not because plates are faulty but because printing presses are faulty and don't register the impressions, or because the men back of the presses are not trained to handle the kind of plates that are used. I am referring to this idea because all of us in the printing business must keep in mind that everything connected with the printing job must be right if we are to get the right results. Presses must be right, pressmen must be skilled, paper must be suitable for the kind of plates to be run, and the inks must also be the kind that are suitable for the plates and stock that have been chosen.

So when we consider printing plates for letterpress printing—photoengravings, electrotypes, plastic plates, or other kinds—we must think of everything that will make the impressions of the plates sharp and clear on the paper.

Before we proceed to the questions and answers, I want to remark that we should expect and work to improve letterpress printing so that it will keep in the lead of other processes. There's no use of thinking that any one process is going to wipe out the other processes. The printer, and the platemaker, and the buyer should get together and after studying the prospective jobs, should say: "This should be done by gravure; this by letterpress; this by offset." My idea is that such a procedure will result in better work and better understanding.

In our own letterpress field, the trend is toward simplifying color separation by photo-composing which will tend to reduce the cost of color process plates. There are men working to eliminate the need for electrotyping photoengravings for use on rotary presses, and others are working on improved materials including metals for use of photoengravers and electrotypers.

The trend in the photoengraving business is toward improving the product and lowering costs. The Battelle Memorial Institute is expected by its experiments to improve

the products. Other experimental agencies, supported by photoengravers and printers, are also on the job.

One handicap which letterpress printers must overcome is the slowness of the flat-bed press in comparison with the rotary press of the lithographers. A simple, fast, and inexpensive method for making curved plates must be developed—a method which will make it practical for a printer to make short runs on the rotary press as well as long runs. If and when that is done, it will do much to lower the cost of printing by the letterpress process.

My idea is that no one can foretell what can be done in the letterpress field in the way of improvements but we must not settle down in our own little way of doing things and say to ourselves that we have got to the end of our line. There are big things ahead for us in the letterpress platemaking business if we will only make use of the new developments our experimental agencies make available to us.

Metals will continue to be used in the making of plates and we are glad that there is more copper available now. Then we have the prospect of improvements in making plates from plastics. So we are looking ahead for bigger and better things in letterpress plates. But I want to insist upon, and put myself on record as saying, that the over-all costs must be lowered.

Now we will proceed to the questions and answers which cover a wide field and include the newer developments in platemaking and how to make the letterpress plates print as they should.

QUESTIONS AND ANSWERS

What is the standard depth for etching pinpoint dots in the highlights of the halftones to be printed on dull coated stock?

On 120-line screen
Highlights ...2.5 Thousandths
Middle Tones.1.7 Thousandths
Shadows09 Thousandths

I understand that some of our photoengravers are using "blue-prints" on glass to help make sets of yellow, red, and blue plates in register. Can you explain their method?

REPLY BY DAN E. McCUE: The technique of stripping or layout to register with the aid of blue-prints is very common practice with lithographers and also used quite extensively by engravers.

Blue-print solution is casein colored with a light blue dye. When developed the image is almost perfectly transparent to any type of printing lamp in use today.

The procedure that is followed in stripping or laying out work by blue-print process is briefly this: after the key plate or the color is laid out and all necessary register points have been included, a contact print is made on glass using the black print process. (Which is a blue-print positive dyed black with special dyes.) From this black print the positive blue-prints are made on glass. (Returning to negative.)



OLIVER WATSON

REPLY BY OLIVER WATSON: We have a standard depth for etching on all our halftones, which is adaptable to gloss or dull coated.

On 150-line screen
Highlights ...2.2 Thousandths
Middle Tones.1.4 Thousandths
Shadows09 Thousandths

On 133-line screen
Highlights ...2.3 Thousandths
Middle Tones.1.6 Thousandths
Shadows09 Thousandths

The stripping or layout of the remaining colors from that point is completed using the blue-print image to register to, which is a perfect duplicate of the original key plate with the one exception that it has no opacity to hold back light and gives sufficient color for checking.

What would be the greatest single help engravers can offer printers to meet competition in the postwar period?



HARRY FLOWERS

REPLY BY HARRY FLOWERS: This is a sixty-four dollar question and my answer probably will not win the money. After four years of constant search for new applications, I would say photo-composition. As the metal for all types of printing plates is ground to precision in sheets up to 30 by 40 inches, it is possible to deliver a form etched on one piece of metal, photo-composed, ready to be set on patent metal bases, more accurately lined up and of more uniform thickness than by any known method. Makeready on such plates is reduced to the minimum. These plates are a combination of type and illustrations all positioned and with pages lined up ready to roll when put on press.

As the latest types of photo-composing machines are built accurate to .001 inch, color work of the most intricate nature can be composed and with the wet printing and an air conditioned pressroom you have a perfect setup for the absolute accurate register of color.

Photo-composed photoengravings have many advantages over present methods of lockup and registering. By the transfer of these operations to the photographic department where precision machinery does the work, you leave your pressman free to give a better expression to his craftsmanship.

Is dry offset a lithographic process?

REPLY BY J. HOMER WINKLER: No. Offset printing may be accomplished by the use of letterpress, gravure, and lithographic processes. The kind of plate that is used to impart the impression to the offset blanket identifies the process. A dry offset plate is a letterpress plate.

Will there be more efficient equipment after the war?

REPLY BY HARRY FLOWERS: Yes. For use in the photographic

gallery we can look forward to multiple cameras, electrically focused with automatic timing devices, and micrometer adjustments of lens and screens. We will see the elimination of wet-plate photography and the substitution of film. This change will require camera reversing and vacuum controlled plate-holders.

For the etching room—ready sensitized metal.

For the routing and blocking room—blocking material which will not be affected by the atmosphere, of more accurate thickness, and the elimination of all nailing and flanges.

For the proving room—very much improved presses for wet color printing in much larger sizes to take care of photo-composed forms. These should be adapted for 11-point metal.

Is the quality of nickel or the chemicals used in nickel plating during these war times so inferior as to cause more rapid wear on printing plates?

REPLY BY E. A. DOMINIK: No! The nickel that is being used today and the chemicals necessary to electrolytic deposition of nickel are the same as they always have been and electrolysis purifies the nickel that is being used. The wear on printing plates today is caused by the increased unevenness in the surface of the paper and abrasives that have crept into the making of paper. A reduction in the smoothness of paper surfaces necessitates more impression on the printing and this coupled with the abrasiveness of paper is the cause of excessive wear on the printing plates today. This will be especially noted on the solid areas of a worn printing plate and micrometric measurements will show these solids to be lower than the surrounding highlight areas causing the highlight areas to "bottom up."



E. A. DOMINIK

What percentage of plate wear can be attributed to improper ink settings and ink abrasion?

REPLY BY OLIVER WATSON: The percentage of plate wear that can be attributed to improper roller setting and ink abrasion is variable.

I have experienced wear in runs of 25,000 impressions and upwards. Most noticeable wear affecting the printed subject begins from 100,000 impressions. This wear in a majority of cases

appears on forms printed with a few certain colors which contain acids that are antagonistic to copper, which frequently make it necessary to have the form coated with nickel.

Will the screen pattern of four-color process reproduction be distorted if it is printed out of register?

REPLY BY E. G. CARLSON: Yes, it will be, and it can give an undesirable effect in certain tone values. Any color work out of register is lacking in sharpness.

What results are the halftone printers obtaining with plastic mold electros?

REPLY BY H. GUY BRADLEY: Very good. Better edges and screens are obtained and there is more uniformity of plates that run several up in a form. Also better page makeup is obtained by molding halftones and cuts with the type, thus saving the time and cost of patching.

Will the use of 16-gage metal be universal again?

REPLY BY HARRY FLOWERS: It most certainly will as long as blocked plates are used. It has greater strength, it holds more firmly to the wood and it gives accurate register. Eighteen-gage metal was forced upon us as a wartime necessity but it has not been satisfactory.

What development of a technical nature could contribute most to the progress of letterpress commercial printing?

REPLY BY J. HOMER WINKLER: An answer to the above question is of necessity an opinion. My answer is a light-weight, thin, inexpensive, quickly manufactured, and simply attached plate for rotary presses.

What, in your opinion, are the specific advantages of plastic molding over wax or lead as an electrolyte molding medium?

REPLY BY GENE C. MESTON: The advantages are many and with constant daily production in our plant new advantages are continually discovered.

The composing room benefits greatly from this type of molding. Forms are always returned clean and free from all wax or graphite. Foundry type can be returned to the case and is immediately ready for reuse. Column rules need not be brass; conventional lead rules can be used as the molding pressure of plastic is not so great and is straight downward, making it impossible to twist or bend the rules out of shape. High or low spacing can be used in form makeup; either handles well.

The plastic mold is not damaged in releasing from the shell. A number of electrotypes can be made consecutively from a single mold. These molds can also be stored for an indefinite period of time, are indestructible and show no dimensional changes in storage. This provides insurance during a run or for future runs. Tons of type in standing forms can be released and the molds held in their place, requiring a minimum of storage space.

The pressroom has several problems eliminated by the use of plastic molded electrotypes.

The accuracy of reproduction surpasses that of the best lead molds. Mixed forms containing type matter, fine screen halftones, and wood-mounted plates can be molded in combination. This is impossible to do in lead molding.

Since mold distortion is not encountered when the plastic system is used, hand finishing is



GENE C. MESTON

greatly reduced, tending to increase press production and improve registration. The trouble with wax mold "slides," "concaves," and hard edges on halftones is eliminated. This helps to reduce makeready time.

For the production department, the fact that the molds are storeable and light-weight, makes them ideal for fast and easy transportation.

Inasmuch as no building up must be done in the plastic system "build out" and "flash out" are not encountered. The finished plate is an exact duplicate of the original. This prevents errors in small detail plates, that are many times not found until after the run is started.

In book or tabular work in which the first runs are small, but may increase on re-runs, plastic molds are first made from the forms and placed in the storage file. The first actual run is then made from the type. Future larger runs are made from electrotypes made from these molds and are clean and sharp. This eliminates making plates from worn type or the re-setting of the form.

Many progressive electrotypes throughout the country are rapidly becoming "plastic molding minded" and are installing the necessary equipment.

The plastic molding system is one of the great contributions to the letterpress field brought about by planned and organized research. With increased use and application throughout the industry, additional advantages will develop.

Since we have substituted film for wet plates, we have had quite a bit of difficulty in getting just the right exposure. Is this a very common difficulty, and how can we correct it?

REPLY BY DAN E. MCCUE: The wording of the question would lead one to believe that lack of

clarity and detail are the difficulties and exposure alone will not cure them.

It is commonly accepted as a fact that there is not one film, regardless of the manufacture, which will pick the shadow and deep midtone detail that a wet plate will.

It is also a fact that most of the negatives are made with an exposure that does not permit using film to the full extent of its greatest performance.



DAN E. McCUE

Most of the photographers or camera men judge their development by the shadow dot (which is a throw back from wet plate operation). In film work the exposure should be regulated to maximum or optimum development. This is usually two minutes or two minutes and fifteen seconds at 68 to 70 degrees. By stopping development short of the maximum time, detail in the darker tones is sacrificed.

Experience has shown us that most photographers develop one minute and thirty seconds to one minute and forty-five seconds. Some interesting results could be obtained by making an exposure with the usual method and then altering the exposure to allow for maximum development time.

Will there be improvements in color separation photography for printing plates?

REPLY BY HARRY FLOWERS: This is long past due and much work is being done along this line. The problem has its origin with the artwork. Better cooperation between the artist and the photographer will help. A better understanding by the artist of color photography and its relation to printing ink and paper will do much to solve this problem. In the realm of natural color photography, the photographic, paper, and ink manufacturers are doing a fine job in standardizing materials and undoubtedly this will tend to increase the use of this type of illustration.

If the use of four-color process illustrations is to increase, cheaper and better methods of reproduction must be found. This is a highly technical subject but it must be solved if we are to keep up with the trend toward color. It is my opinion that it is not an individual shop problem, but one that requires the very best combined technical research skill that is available in this country.

As color and light are analyzed, we find a very definite relation between color and its impression, or density, as expressed in a photographic image. This relation must then be standardized to ink pigments and paper. To place color work on a quantity production basis, surface reflection of paper must be standardized and the necessary scientific instruments will be available to test each operation. By this and only by this procedure can we hope to bring to the public a greater appreciation of color reproductions.

What advantage has 11-point metal?

REPLY BY HARRY FLOWERS: As it fits metal bases, which form the ideal support for printing plates, we find less wear and longer runs possible. It greatly facilitates the combination of original etchings with electrotypes and requires less makeready than that required for wood-mounted plates.

Which is more desirable for a nickeltypes printing plate—a hard nickel or a tough nickel?

REPLY BY E. A. DOMINIK: A hard nickel would have a tendency to be brittle and crack, especially so when the plate is being curved, and these slight hairline cracks permit the various ingredients of the ink to get underneath the nickel and very rapidly shorten the life of the plate. The government standards tell us that the life of a plate is directly proportionate to its tensile strength, and therefore, a tougher nickel of high tensile strength will prove much longer wearing than a hard nickel.

What is the difference between plastic molds and plastic plates?

REPLY BY J. HOMER WINKLER: A plastic mold is not a printing plate, but a matrix or a mold from which an electrotype may be manufactured. The mold is made from a thermoplastic



J. HOMER WINKLER

sheet and is not altered or destroyed in the making of an electrotype. Subsequent electrotypes may be made from it or it may be filed for future use. A plastic mold will withstand considerable handling.

A plastic plate is a duplicate letterpress plate that is made of a thermoplastic resin and is formed by pressure, while heated, in a thermosetting mold or matrix. The plate material is made to become rigid by cool-

ing it while it is in the mold under pressure. Type forms, electrotypes, stereotypes, photoengravings, and combinations thereof may be used in making plastic plates.

There are several techniques used to accomplish pre-makeready on letterpress plates. All of these have the same effect which is a reduction in printing pressure in highlight areas. The advantages claimed are better contrast of color tone and longer plate life. However, pre-makeready has never been generally adopted. What are the merits and what objections are made to pre-makeready?

REPLY BY E. A. DOMINIK: The question is somewhat irrelevant to platemaking. However, when pre-makeready is used, it is incorporated in the making of the plate, and the question is therefore being answered. For quite a few years numerous methods have been used in either raising the solid areas of a plate or depressing the highlight areas by various means—by hot and cold-face mats—or by the use of mats on both sides of the plate, and all of these methods have proved successful in variable degrees.

The general opinion is that this pre-makeready is only as good as the man operating it and so unless such pre-makereadies are very closely supervised by pressmen they will not prove satisfactory. There are two schools of thought on pre-makeready plates—one maintains that the plate surface should be perfectly level, and the other says that the highlight areas should be depressed. Arguments can be advanced in favor of either method, but the general practice in the industry does seem to dictate the use of pre-makeready where a common impression cylinder is used for two or more colors and that no pre-makeready be employed or used when each color or plate has its own impression cylinder.

It is very doubtful that pre-makeready will add any life to the plate or to its color tone if a plate has been properly made ready on the press. Another reason for its not having been adopted more widely is perhaps the fact that a good many electrotype foundries are not properly equipped or not educated to the use of such pre-makeready or plate treatments.

Will it someday be practical to build a small rotary letterpress for runs of five thousand printed from plastic plates, either etched originals or molded, curved, duplicated plates?

REPLY BY EUGENE WILLIAMSON: Presumably, you are asking whether it is feasible for a printer to install small rotary job presses and in addition to operate a small platemaking plant to make his own plastic plates for use on this type of equipment.

There is a definite need for this type of press, which would enable the printer to render a faster and more profitable ser-

vice to his customers. Obviously, electrotypes could be used readily on such a press, objection being that in most all cases investment in electrotyping equipment would be impractical when considering the volume of plates which would be turned out. If the printer had to buy his electrotypes on the outside, it would be necessary for the form or the pattern to be transported to the electrotyper's plant, to have the plate or plates made and deliv-



EUGENE WILLIAMSON

ered—which would result in an excessive loss of time and would mean a plate cost which might be impractical.

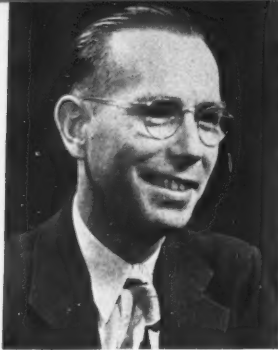
However, the equipment needed for molding and curving plastic plates could be installed directly in the printing plant for as little as \$2,000. It could be operated by just one man, if need be, and would take up floor space of 150 square feet or less. Curved plates could be delivered to the pressroom in an hour or even less from the time the form is available for platemaking.

The direct cost of plates produced in the printer's own plant would obviously be less than if the plates were purchased from an outside platemaker. A cost comparison would not be so favorable when the investment in equipment, plant overhead, and other such items are considered. However, the important thing is that the printer could turn out small jobs in a fraction of the time now required when the job is printed directly from the form or original on a flat-bed press.

Are the photoengravers making any effort to improve their product?

REPLY BY J. HOMER WINKLER: Assuredly yes. In addition to the development work being carried on by suppliers of equipment, materials, and metals, a well organized research program has just been initiated at Battelle Memorial Institute under the sponsorship of Photo Engravers Research, which is a research corporation consisting of forty photoengraving establishments.

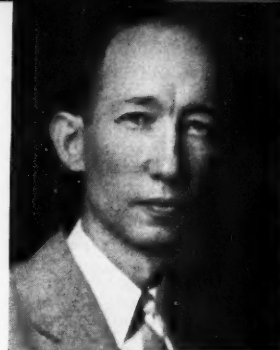
CHAIRMAN OAKES: Well, fellow Craftsmen, there are plenty of other things we might have discussed but that is all we have time for. Thanks to all of you for helping to make this clinic a success by sending in your questions. I wish also to thank those experts who so kindly gave their time to answer the questions for us.



Adirondack Club, April 16, 1937. President, Robert J. Arnold, advertising manager of the Gloversville Leader Republican-Morning Herald. Mr. Arnold, a native of Johnstown, one of the five cities embraced by the club, started in newspaper work twenty-two years ago. Serving his third year as president of the Adirondack Club, he was presented with a Craftsman's emblem ring at the annual meeting this year. A charter member of the club, he was a member of the board of governors for several years before he was elected president. Other officers: vice-president, W. Clark Simmons, of Troy; treasurer, James Lasher, Gloversville; secretary, Clarence Brandon, Johnstown; sergeant-at-arms, Nicholas Rotonde, Gloversville; and editor of bulletin, Charles F. Bennett, of Gloversville. Besides Gloversville, "home town" of the club, and Johnstown, the other three cities in the club are Amsterdam, Canajoharie, and Fort Plain, all in New York. The 1946 conference of the Second District of the International Association will be held in Gloversville; Edward L. Bovee, first president of the club, has been nominated for Second District representative to be appointed by the incoming president.



Albany Capitol District Club, November 20, 1920. President, Vic Van Audenhove, manager of the Albany office of the Sinclair & Valentine Company. Vic started in the printing business in 1911 as an apprentice and pressman at the Stevenson & Foster Company, Pittsburgh. In 1917 he became pressroom foreman of the James N. Simpson Company, Pittsburgh. Three years later he joined the Miller Saw Trimmer Company as a demonstrator and salesman. Vic holds the distinction of having operated the first Miller automatic feeder ever installed in a pressroom. During his decade with Miller he made many friends in the printing industry in twenty-seven states. In 1926 he changed to the printing ink business, joining the Sinclair & Valentine Company. Ten years later he opened that company's branch office in Albany. He has been a member of the Albany Club since 1927. Other officers are: vice-president, Ralph Robbins, production planning, the Maqua Company, Schenectady; treasurer, John J. O'Hagan, planning department, the Williams Press; secretary, Edwin Hourigan, secretary, W. H. Smith Paper Corp.; sergeant-at-arms, Harry Shaughnessy, superintendent, Williams Press.



Atlanta Club, June 3, 1938. President, C. M. ("Mark") Wilson, superintendent of the Donaldson-Woods Company. With the exception of one year, Mark spent his entire twenty-three years in the printing industry with the Donaldson-Woods Company. A regular reader of this magazine during that time, he says he "was graduated from The Inland Printer and am now taking a post-graduate course which I hope will take a long time." In normal times his chief hobbies are golf and fishing, but during the war his job and the Atlanta Club are getting most of his time. Other officers: vice-presidents, Joseph Hartsfield and Fred Bryant; secretary, Jack Danbury; treasurer, Edward W. Harris. The club is proud of its bulletin edited by Frank Cheatham, charter member and immediate past-president, and hopes to be among the winners in the International Bulletin Contest. Besides its two annual social events—a barbecue in July and its Christmas party—the club holds an annual "Craftsman's Day" addressed by a speaker of national importance in the graphic arts industry. Starting with a charter membership of eighty-three men, this seven-year-old club now has nearly 150 members.



Baltimore Club, April 14, 1914. President, Harry R. Christopher, proprietor, Paper Supply Company. Preferring paper to any other business, Mr. Christopher entered the paper industry twenty years ago and hopes that twenty years from now he can still say "I'm in the paper business." Other officers: first vice-president, Lloyd J. Ford, Harrigan Roller Company; second vice-president, O. Glenn Linthicum, Linthicum & Praeger; secretary, Raymond Moore, Moore & Company; financial secretary, H. Irving Wells, Whitaker Paper Company; sergeant-at-arms, Albert C. Wroten; district representative, Albert H. Miller, Bingham Bros. Company. The Baltimore Club, one of the eight which formed the International Association, gave the latter its first secretary, the late Louis M. Augustine, who served from 1919 until his death in 1941, shortly before the twenty-second International convention was held in Baltimore that year. And of course every convention goes knows diminutive Alfred Breitenberg, treasurer of the club for twenty-five years and International sergeant-at-arms who has never missed a convention. A feature of the Baltimore Club meetings is a ten-minute talk by a member.

★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

Boston Club, January 25, 1912. Club president, George F. McLaughlin, Carter, Rice & Company, Corporation, paper merchants. George entered the employ of this company in 1917, when he finished high school. He was graduated from Northeastern University Law School in 1928 and during that same year was admitted to practice law in Massachusetts. He preferred the paper and printing industry, however, to the legal profession, and returned to his first love. Other officers of the Boston Club: first vice-president, John T. Sullivan (Mr. Sullivan died on July 13, 1945); second vice-president, Frank J. Madden, president of Scott Linotyping Company. Because Fred A. Williams, "perennial" secretary-treasurer, has been inactive because of ill health, his secretarial duties are being handled by William S. Law, International Printing Ink; and his treasurer's duties by Shepley Cleaves, editor, New England Printer and Publisher, and Elmer M. Jenkins, superintendent, George H. Ellis Company. The Boston Club is one of the eight which founded the International Association of Printing House Craftsmen in 1919. The third International convention was held there in 1922, and the nineteenth in 1938.

Buffalo Club, January 10, 1920. President, Frederic N. Davis, secretary and production manager of Artcraft-Burow, Printers. Mr. Davis is a Carnegie Tech man, having attended the Department of Printing there before he started to work in the printing trade in Albany, New York. For eight years he conducted his own business under the name of the Davis Press in Buffalo before he came to his present position at Artcraft-Burow. He served as treasurer and vice-president of the Buffalo Club before he was elected president this year. Other officers: vice-president, Earl S. Hershberger, Statler Press; secretary, James E. Shaw, who owns a printing plant; treasurer, Edward L. Hiemenz, Jr., Manhardt-Alexander. Board of governors: H. Carroll Jamerson, Ailing & Cory Company; Albert L. Kolb, Marine Trust Company; Douglas McClive, Buffalo Lithograph Company; Clyde H. Musty, American Type Founders Sales Corporation; Harold V. Spong, Airport Publishers; James F. Troy, Park & Pollard Company. The late Harvey H. Weber, the first president of the Buffalo Club, was president of the International Association in 1923-24, was the treasurer for the next nine years, and historian until his death.

Central Illinois Club, 1938. President, Fred K. Lawson, the president of the Capitol Engraving Company, Springfield. For thirty-five years Mr. Lawson has been in the photoengraving business. He became a partner in his present company in 1915 and later sole owner. He is a past president of the Illinois Photo-Engravers Club and is at present treasurer of that organization. The other officers of the Central Illinois Club: vice-president, Elmer C. Scamehorn, the Sangamon Company, Taylorville; secretary-treasurer, Amos Sawyer, Frye Printing Company. The club takes in the Central Illinois towns of Springfield, Decatur, Taylorville, Champaign, Urbana, Normal, and Bloomington. Because these localities are scattered, regular monthly meetings were discontinued when the gasoline shortage first became acute, with activities confined to more or less regular meetings of city groups, but during the past season regular club meetings were reinstated, on an every-other-month schedule, with attendance very good. The Central Illinois Club considers the St. Louis Club to be its "godfather" because the latter helped organize it, which is quite typical of the way the Craftsman movement has spread.

Chicago Club, June, 1911. President, Edward H. Christensen, production manager, the Central Typesetting & Electrotyping Company, a subsidiary of the W. F. Hall Printing Company. Mr. Christensen became interested in printing while in high school in Genoa, Illinois, where he learned from the editor of a local paper "to enjoy fussing with type to make it work effectively." He has been connected with Central for twenty-six years, successively as a compositor, foreman of the magazine department, assistant composing room superintendent, and now production manager. During the past year he has been chairman of the International Publications Commission and editor of "Share Your Knowledge Review." Other officers: first vice-president, Louis Plough, Harvester Press; second vice-president, C. E. Duval, The Inland Press; treasurer, Chester Holsinger, the Regensteiner Corporation; recording secretary, Russell Olander, Twentieth Century Press; financial secretary, Michael Ivers, Esquire, Incorporated. From the Chicago Club, one of eight to found the International, have come two presidents—William R. Goodheart and Fred J. Hagen, and the recent treasurer, Charles Gainer.





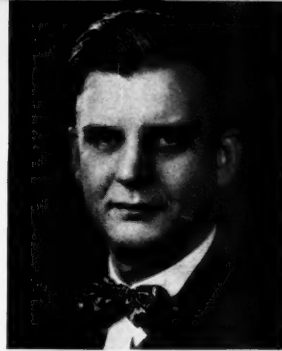
14, 1914. Christopher, y Company, other busi- entered the ars ago and s from now at the paper: first vice- Harrigan vice-presi- y, Raymond nt-at-arms, Whitaker et repres- Bingham more Club, gave the, the late served from 1941, shortly and Interna- d in Balti- ource every diminutive urer of the and Inter- who has a. A feature ettings is a member.



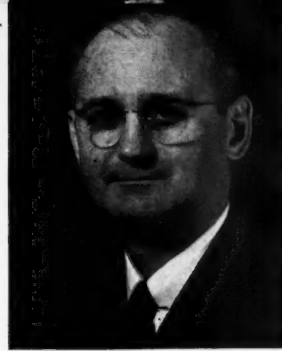
Cincinnati Club, 1913. President, Sam W. Yates, assistant to the vice-president of the Gardner-Richardson Company, of Middletown and Lockland, Ohio, a manufacturer of paper-board and printed cartons. Mr. Yates is a graduate of University of Toronto. He has had twenty-eight years' experience in paper and paper-board manufacture, serving in various capacities including the superintendent of the printed carton plant. Other officers: vice-president, F. F. Mills, Multi-Colortype Company; secretary, A. J. Bruder, J. H. Day Company; treasurer, John M. Callahan, U. S. Playing Card Company. Board of governors: R. C. Wolf Richardson-Taylor-Globe Corporation; O. E. Smith, Graphic Arts High School; H. Vordenberg, Flottman Company; Robert Kramer, the A. H. Pugh Printing Company; L. J. Moran, Trade Engraving; and H. A. Gruner, Westernman Print. In the first half of 1945 the club increased its membership from 185 to 221 and enjoyed an average attendance of 110. The Cincinnati Club, one of the eight which founded the International Association, was host to the sixteenth International convention in 1935; John M. Callahan was International president in 1938-40.



Citrus Belt Club, December 3, 1929. President, Judson M. Bradley, an instructor of printing, the Sherman Institute, Riverside, California. Mr. Bradley is a native of North Carolina and a descendant of the Cherokee Indian Chief "Come-Back-Wolf." His fellow Craftsmen have dubbed their president Chief "Stands-in-the-Bush." He started his printing career in Kansas where he spent six years at Haskell Institute, a government training school for Indians. Working at his trade while attending college, he was graduated from the University of Kansas in 1928 with a degree in journalism. For one year he was publisher of the Cherokee County Democrat, of Tahlequah, Oklahoma, then for five years was the printing estimator and buyer for the Duncan Publishing Company, of Duncan, Oklahoma. He joined the faculty of the Sherman Institute in 1936. Mr. Bradley is serving a second time as president of the Citrus Belt Club, having first been president in 1941. The following year he was elected president of the Pacific Society of Printing House Craftsmen. Other officers of the Citrus Belt Club: vice-president, Guy Genung, Corona; secretary-treasurer, Blair Lord, Riverside.



Cleveland Club, January 28, 1921. President, Walter H. Frick, plant superintendent, Nela Press, printing plant for the Lamp Department, General Electric Company. Mr. Frick started his printing career as an office man, then became the foreman of the newly created offset department at Nela. Four years later he was made superintendent of the plant, which includes letterpress and offset departments, composing room, and bindery. The other officers: first vice-president, Chester L. Klein; second vice-president: Wayne Gaspar; secretary, Ed T. Samuel; treasurer, H. E. Pracejus. Board of governors: Earl M. Boner, C. C. Clippinger, Lester C. Strom, and J. C. Pilarsky. Editor of Cleveland Craftsman, L. E. Nichols. The Cleveland Club has grown steadily since it was organized and now boasts a membership of more than 200, eighteen of whom are in the armed services. The eighteenth International convention was held in Cleveland in 1937. From the Cleveland Club have come several speakers to further the "share your knowledge" program, including Harry A. Porter, Harris-Seybold-Potter Company, and J. Homer Winkler, now with Battelle Memorial Institute in Columbus.



Columbus Club, April 9, 1921; re-organized April 21, 1933. President, Robert J. Brown, composing room foreman, American Education Press. Mr. Brown learned the trade at the Madison Press, London, Ohio. Going to Columbus, he started with the Bratton Printing Company, later joining Ohio State Journal. In 1924 he joined Linotypers Company. A year later he went with American Education Press, publishers of Current Events, Every Week, Our Times, My Weekly Reader, and a number of other related school publications and supplementary workbooks circulated nationally. He became foreman in 1937. During the annual meeting of the International Association in Columbus, Mr. Brown's company will feature in its editorial library a display of "Fifty Books by Offset," courtesy of the Harris-Seybold-Potter Company. The other officers are: first vice-president, Herman Slater (now with American Type Founders, Elizabeth, New Jersey); second vice-president, Sidney Howe; secretary, William H. Middleton; treasurer, Carl F. Emmenegger. The important events of the year were the International Board mid-year meeting and, of course, the International business meeting this month.

★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

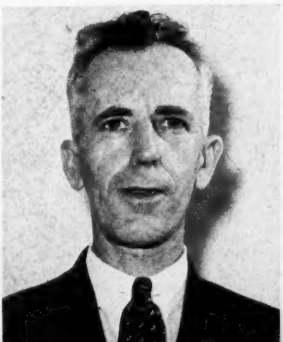
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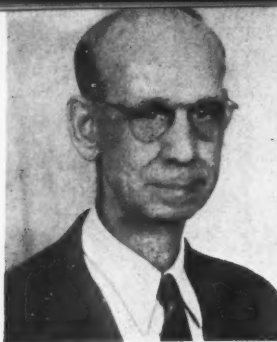
Connecticut Valley Club, Springfield, Massachusetts, April 13, 1913. President, Arthur B. Hanson, in charge of the color pressroom, Holyoke Magazine Press. Starting as a printer's devil at a wage of \$3 for a 59-hour week, Mr. Hanson has worked at nearly every job in the letterpress branch of printing. After working in several New England plants he became instructor of printing in the State Trade School, in Bridgeport, Connecticut. Later he was in charge of the printing department of the Remington Arms Company, Bridgeport, for thirteen years was head of the letterpress division of the J. C. Hall Company, Providence, Rhode Island. He once served as president of the Providence Club for two years and is now an honorary member. He has been a member of the Connecticut Valley Club for eight years. Other officers: vice-president, Lionel Foucher, the Reynolds Manufacturing Company; secretary, Eugene R. Cote, F. A. Basette Company; treasurer, William McLellan, P'ngnam Bros. Company. The club, which now has nearly 100 members, celebrated Printing Week this year by displaying specimens of printing and implements of the trade in a Springfield store window.

Dallas Club, June 10, 1924. President, Homer L. Green, manager of the Wilson Engraving Company. Mr. Green has been in the engraving business for twenty-six years. He was with the Southwestern Engraving Company in Fort Worth, Texas, for twenty-one years, and was appointed manager of the Wilson Engraving Company five years ago, at which time he joined the Dallas Club of Printing House Craftsmen. Other officers are: vice-president, Tommie Masters, Southwest Printing Company; secretary-treasurer, J. "Lefty" Smith, the Egan Company. The Dallas Club still has twenty-two of its charter members who organized the club eighteen years ago, plus nearly 100 additional members. It was a pioneer in spreading the Craftsmen movement in the Lone Star State, being instrumental in formation of Fort Worth, Houston-Galveston, and San Antonio Clubs. Most of all, the club is proud that the 1944-45 president of the International Association came from there. He is, of course, Walter F. Schultz, charter member of the Dallas Club, who is associated with the Texas Farm and Ranch Publishing Company. He was formerly a member of the International educational commission.

Dayton Club, October 28, 1921. President, Neal G. Wendling, the manager of the research and product development division, Stanley Manufacturing Company. Mr. Wendling started out as a printer's devil with the Rudolph Sattler Engraving Company, Cincinnati. Eight years later he was put in charge of press operations at the J. B. Miskel Company. Then he joined the Stanley firm as foreman of the steel-die engraving department. As the plant grew larger he was promoted to foreman of the greeting card printing department, then to assistant plant superintendent, superintendent of plant operations, and finally up to his present position. Other officers: first vice-president, Howard T. Randolph, of the West Carrollton Parchment Corporation; second vice-president, A. Gordon Rulter, Standard Register Company (son of A. Gordon Rulter, International second vice-president); third vice-president, Elliott A. McClelland, National Cash Register Company; treasurer, William Haller, Otterbein Press; secretary, Howard Massman, Parker Vocational High School. The club enjoyed a membership increase of 10 per cent during the past year. President Schultz spoke at the October meeting.

Des Moines Club, December 6, 1920. President, G. E. Leach, who is president of the Leach Printing Company. A native of Augusta, Illinois, Mr. Leach began working at the printing trade while in high school. After working in country shops for several years, in 1919 he obtained employment with the Cedar Rapids (Iowa) Republican. A year later he joined the Iowa Homestead, in Des Moines, where he later became foreman and finally assistant to the superintendent. In 1933 he purchased an interest in the Bratton Printing Company. Nine years later he bought out all the stock and changed the name to the Leach Printing Company. Other officers: first vice-president, Robert Jolley, Meredith Publishing Company; second vice-president, Lewis Barlow, Capitol Printing Ink Company; recording secretary, Jerry Stouffer, Meredith Publishing Company; financial secretary, Damon Feaster, Carpenter Paper Company; treasurer, Clifford Bunker, of Direct Advertising; the sergeant-at-arms, Marvern Miller, F. W. Fitch Company; editor of the Des Moines Craftsman, Vern Mauk, Meredith Publishing Company. E. G. Hubbell has served as chairman of the International educational commission.





Detroit Club, February 27, 1921. President, C. E. Bancroft, production superintendent, Helm Bindery. In the printing industry for forty-five years, Mr. Bancroft has for the past twenty-seven years worked as production superintendent of printing, binding, die-cutting, and mounting and finishing plants in Detroit. Has spent his entire life in Michigan. The other officers are: first vice-president; Albert F. Sattler, superintendent of printing, Highland Park High Schools; second vice-president, David Walker, assistant superintendent of proofing, Detroit Color-type Company; secretary, Albert J. Schenkelberg, publication chief, Detroit Ordinance Department; treasurer, John Fisher, superintendent, Reardon-Parshall Printing Company. Patrick Henry O'Keefe, a past-president who is better known as "Harry," was president of the International Association in 1929-30. The Detroit Club has completed an outstanding year of activities as the result of an awakening of interest in the things the club stands for and a competitive drive for interesting meetings and new members. Membership increased 20 per cent; average attendance at meetings 50 per cent.



Duluth-Superior Club, April 27, 1936. President, C. S. ("Sig") Nelson, vice-president and manager of the Greer Printing Company, Duluth. Having started out in the trade in 1909, Mr. Nelson is by occupation a hand compositor. He has held jobs from compositor to foreman as well as superintendent in large and small shops, and has also worked in country and in daily newspaper plants. Versatile in his skills, he is a linotype machinist-operator, a designer and hand engraver, and an expert diemaker. He is the only man in the country who makes dies mounted in metal to pica measurement which can be arranged and set up like type. An articulate exponent of the "share your knowledge" ideal, he has spoken at Duluth and St. Paul Craftsmen's meetings and has been on the International speaker's bureau. Other officers: vice-president, Harry O'Donnell; secretary-treasurer, Sigurd Soberg; the educational chairman, Harold S. Berg; editor, Crafttalk club bulletin, Art Mattson. George W. Johnson, one of the members of the club, was recently elected Mayor of Duluth, and the June meeting of the club was held in the Mayor's reception room in Duluth's City Hall.



Five County Club, Wisconsin and Michigan, February 14, 1941. President, Leo J. Pesch, the owner and editor of the Peshtigo (Wisconsin) Times. Before he became a newspaper publisher, Mr. Pesch worked in various printing plants in Wisconsin. In 1929 he purchased the Peshtigo Times, and then eight years later bought the Coleman Beacon. He erected a fireproof building to house his newspaper business in 1936 and installed modern printing equipment. Mr. Pesch is a charter member of the Five County Club. Other officers: first vice-president, D. S. McCall, editor, Oconto County Reporter; second vice-president, Leo Van de Laarshot, foreman of the pressroom, the Badger Paper Mills, Peshtigo; the secretary, Arthur Lillegraven, printing instructor in the Menominee (Michigan) High School; treasurer, Clifford Enstrom, superintendent of the composing room, Menominee Eagle-Star. Five County Club is made up of Delta, Dickinson, and Menominee counties in the northern peninsula of Michigan, and adjacent Marinette and Oconto counties in northeastern Wisconsin. With more than half of the original members in the armed forces, the club meets only every other month.



Fort Worth Club, October 20, 1921; reorganized May 11, 1940. President, Harold G. Gale, the manager of the Label Printing Division of Waples-Platter Company. A charter member of the Fort Worth Club, Mr. Gale has been active in its affairs since it was organized and has served in several official capacities, including the vice-presidency. He has attended all of the conferences of the Ninth District of the International Association. Other officers: vice-president, H. C. Nolte; secretary-treasurer, Adam Grubb. The club, which became inactive a year after it was originally organized, was revived in 1940 as a result of the efforts of Fred T. Whitehouse, then International representative-at-large, of Walter F. Schultz, and other Craftsmen from the Dallas Club. Between the Fort Worth and the Dallas clubs there exists a spirit of friendly rivalry which had its inception in a joint meeting held three years ago in Arlington, Texas, and now reaches a climax each year with a soft ball contest between teams from the two clubs. The club publishes a monthly bulletin called the "Worthcrafter." Last summer the club was host to the Ninth District conference, which was attended by 200 Craftsmen.

★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

Grand Rapids Club, September 30, 1920. President, Joe Vander Ploeg, proprietor, Furniture City Printing Company. Until a year ago, when he went in business for himself, Mr. Vander Ploeg spent his entire business life with the Michigan Trust Company. At the age of fifteen he was employed by the bank and shortly thereafter learned to operate a multigraph. A few years later the trust company organized a printing department and put Mr. Vander Ploeg in charge. He bought his own print shop in May, 1944, and has been highly successful during his first year as an employing printer. Other officers are: vice-president, Richard Venema, proprietor, Venema Typesetters; secretary, Herman Verseput, the Dean-Hicks Company; the treasurer, Henry Wagoner, a printing instructor. The club has added a satisfying number of new members during the year. In October of this year the club will celebrate its Silver Anniversary with a special program. Among the guest speakers during the past season have been a number of war veterans. The first wartime convention of the International Association—the twenty-third annual one—was held in Grand Rapids in 1942.

Houston-Galveston Club, May 17, 1941. President, Vernon Guy Stamm, owner of Heavin & Hannah, typographers. Born in Houston forty-two years ago, Mr. Stamm worked briefly in his father's laundry after he finished high school in 1917, but soon changed to the printing industry, at the Gulf Publishing Company. A few weeks later he was put in the composing room as an apprentice. Becoming a journeyman in 1922, he left the Lone Star State and went to New York City to see how they did things in the big town. He worked as book makeup man on monotype (which he had never seen before) for the late Douglas C. McMurtrie in the Condé Nast plant at Greenwich, Connecticut. A year later he returned to his home town "to marry the girl and save postage." For the next eighteen years he was assistant superintendent at the Rein Company. In 1940 he joined and later bought out Heavin & Hannah, Houston's largest trade typesetting company, which is equipped with six linotypes, monotypes, Elrod material maker, giant caster, Thompson caster, stereotyping, and rubber platemaking. Other officers of the club are: vice-president, O. B. Granum; secretary-treasurer, Thomas W. Whitmarsh, Jr.

Indianapolis Club, April 18, 1935. President, Elmer E. Bredensteiner, partner, Success Printing & Lithographing Company and Graphic Arts Building Corporation. Born in Norwood, Ohio, a suburb of Cincinnati, he did odd jobs in the composing room of the Kemper Thomas Company during school vacations. Later he worked in the pressroom of the Henderson Lithographing Company and attended night classes in lithography at the Ohio Mechanics Institute, Cincinnati. He learned the trade of offset pressman at the U. S. Playing Card Company. For a short time he was employed by the National Process Company, New York City, then became assistant pressroom foreman and superintendent of the lithographic department of William B. Burford Company, Indianapolis. Other officers: first vice-president, Kiefer Lazarus, Sielken & Faulstich; second vice-president, Roland L. Lambert, Stafford Engraving Company; financial secretary, W. L. Hildebrand, Advance Independent Electrotpe Company; treasurer, Frank Hilgemeier, Bookwalter Company; corresponding secretary, Guy L. Boyd. H. Guy Bradley, member of the club, was elected president of the International this month.

Kansas City Club, October 19, 1939. President, Virgil G. Edwards, plant superintendent, the La Rue Printing Company. Mr. Edwards is a practical printer with many years of experience in quality color printing. He became plant superintendent of the La Rue Company five years ago. A member of the Kansas City Club for some years, he has held several elective offices and numerous committee chairmanships. The other officers: first vice-president, Arthur Lowell; second vice-president, John Goodman; the recording secretary, Tommy Zinn; financial secretary, Oliver Wroughton, treasurer, Wayne Duncan; sergeant-at-arms, Harry Blake. First president of club, Alex Alberg, is now a member of the International Educational Commission. Contributing to the success of the club's social activities is the ladies' auxiliary which was organized in 1940, only a year after the club was founded with ninety-one charter members. Outstanding event in the six-year history of the club was a meeting in 1941 when 150 employers and Craftsmen heard an address by Public Printer A. E. Giegengack. The club promotes interest in printing apprenticeships among Kansas City high school boys.





Merrimack Valley Club, March, 1939. President, James R. Bowler, superintendent of the Courier-Citizen Company, Lowell, Massachusetts. A native of Worcester, Massachusetts, Mr. Bowler has been connected for fifteen years with the Courier-Citizen Company as camera man, foreman of offset department, production manager, and superintendent. He has been president of the Merrimack Valley Club for three years. Other officers: vice-president, C. Henry O'Neill, Nashua Gum & Coated Paper Company, of Nashua, New Hampshire; secretary-treasurer, Timothy J. Linnehan, Courier-Citizen Company. Mr. O'Neill, incumbent vice-president, was the club's first president. One member, Walter B. Reilly, is a past president of the United Typothetae of America. The club embraces Lowell, Massachusetts, and the New Hampshire cities of Nashua, Manchester, Concord, and neighboring towns. Club activities and attendance have declined during the war, but plans have been made to put on an intensive drive for new members and to promote additional activities when the war is over, so that the Merrimack Valley Club will be one of the finest in the International Association.

Nashville Club, January, 1938. President, Lloyd R. Murray, superintendent of printing, the Foster & Parkes Company. A native of Sumner County, Tennessee, where he was born March 20, 1902, Mr. Murray was a farmer until his twenty-first birthday. He began work for Foster & Parkes twenty-two years ago as an errand boy, rising to foreman and then being promoted to superintendent in 1929. He is a charter member and former treasurer of the club. Other officers: first vice-president, C. E. Bowers, printing inks; second vice-president, Al Cavender, pressman, Marshall & Bruce Company; secretary-treasurer, Geo. Jones, branch manager, the Sam'l Bingham's Sons Manufacturing Company. Credit for founding the club goes to Sam C. Alexander, then International Association representative, and the late T. Gerald Boylin, the club's first president. The ideals of the Craftsmen movement are well expressed in the club's constitution, which states that the club is utilized "as a means of developing good will among competitors, or respect for the other man, of a higher plane of thinking, a broadening of knowledge, and a general increase of pride in the Craft."





Newark Club, May 25, 1920. President, John A. Waryn, general superintendent, Hammer Press, Newark, New Jersey. Born in Poughkeepsie, New York, Mr. Waryn learned printing in the public schools, supplementing this training with experience in several plants before he joined Hammer in 1929. He has been a member of the Newark Club's board of governors ever since he joined in 1934, has held elective offices since 1938, and is now serving his third term as president. Since 1936 he has been editor of the club's colorful and typographically modern bulletin. Other officers: first vice-president, J. Irving Peck, Jr.; second vice-president, Harold Dombrowsky; treasurer, John C. O'Connor; financial secretary, Winfield H. Scott; recording-corresponding secretary, Robert G. Lynn; sergeant-at-arms, Louis G. Hoth. This year the club conducted a highly successful auction of books about printing, realizing several hundred dollars which were used to start a graphic arts library housed in the Newark Free Public Library. The Club was third to receive its International charter. Mark A. Mullee was International treasurer, 1935-37; J. Gus Liebenow, representative-at-large, 1932-33.



New Haven Club, January 6, 1930. President, Edwin B. Tonge, branch manager of Bingham Brothers Company, printers rollers. Born fifty years ago in Meriden, Connecticut, Mr. Tonge started in the trade as a cylinder and job pressman with the Horton Printing Company, Meriden. He worked in large plants in Hartford, Bridgeport, and New Haven as a color and halftone pressman, then for more than twenty-five years as pressroom foreman. He joined Bingham five years ago. His cottage on the shore at Guilford, Connecticut, which he built in his spare time in 1927, has long been a rendezvous for Craftsman's hot dog and hamburger roasts. Other officers: vice-president, John H. Callihan, Sinclair & Valentine Company; secretary pro tem, Herman A. Michael, the Boardman Trade School; treasurer, John Brady, the Rundbaken Engraving Company. The club observed Printing Week with a Benjamin Franklin birthday dinner January 17 with New Haven Typothetae members as guests, with a Franklin address being given by Thomas A. Tully, past president of the club and former mayor of New Haven. At one educational meeting—T & H Calendar Night in February—the ladies were invited.



New York Club, September 2, 1909. President, Russell J. Hogan, plant manager, Blanchard Press. Mr. Hogan started as an apprentice pressman with the Farm Journal in his native Philadelphia, then worked in the pressrooms of large plants in Ohio, Pennsylvania, and Connecticut before joining Daniel Moscov, New York City, as assistant superintendent. For several years he was with a magazine photoengraving company then returned to the pressroom as the general superintendent of the Moscov firm (now the Wickersham Press). He joined Blanchard last year. Other officers: first vice-president, Edward S. Kelley, superintendent, H. W. Wilson Company; second vice-president, Henry White, superintendent of photoengraving department, American Weekly; secretary, Frederic Bruno, superintendent, the Strawberry Hill Press; the treasurer, Reuben Goldman, the superintendent, Palmer and Oliver. The New York Club, originator of the Craftsman Movement, was organized ten years before the International Association started. From its ranks have come three International presidents—William A. Renkel, A. E. Giegengack, and Harvey Glover. The membership of the club is now 427.



Omaha Club, June 21, 1921. President, Harold R. Thompson, the head of the school printing department, Father Flanagan's Boys' Town. In Omaha, his native city, Mr. Thompson learned the printing trade at an early age, getting part of his training at Omaha Technical High School and Omaha University. He worked as a journeyman in several newspaper and commercial plants in the middle west. He served as superintendent of a commercial plant in Sioux City, Iowa, as foreman of a newspaper plant in Yankton, South Dakota, and as foreman and superintendent in several Omaha shops before going to Boys' Town two years ago, where he is also sponsor of the high school Camera Club and vice-president of the men employees' organization. Other officers: first vice-president, Ray E. Meade, second vice-president, A. M. Newell; secretary-treasurer, W. J. Scott; corresponding secretary, Edwin Millberg; sergeant-at-arms, Harry F. Humphrey. The Omaha Club has the distinction of being the first club west of Chicago to entertain an International convention. That was in 1925. The Eighth District conference, postponed this year, will be held in Omaha in 1946.

★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

Ottawa Club, 1930; reorganized May 7, 1938. President, Harry C. Whiteside, the superintendent of the Capitol Carbon & Ribbon Company. Mr. Whiteside is a director and shareholder as well as superintendent of this company, with which he has been associated for fourteen years. He was secretary-treasurer of the Ottawa Club before his election to the presidency this year. Other officers: first vice-president, John Rivoire; second vice-president, Clarence Ames; secretary-treasurer, Fred Byron; recording secretary, Gordon Franklin. The original Ottawa Club, which did not survive its first year because the idea did not "catch on," was revived in 1938 through the efforts of Eric J. O'Connor, formerly of Ottawa and at that time president of the Montreal Club—he was president of the International Association in 1942-43. Now a strong club with a large active membership, it works closely with the Technical High School of Ottawa, and presents a cup each year to the best printing student, and invites one or more outstanding students to the club's regular meetings. Each year the club has a get-together with the Ottawa Valley Branch of the Paper and Pulp Association.

Peoria Club, February 23, 1940. President, Cas Siwak, superintendent of the Logan Printing Company. In the printing industry for twenty-two years, Mr. Siwak learned the trade in Chicago where he started as an errand boy, then became an apprentice, compositor, and lockup and lineup man in the larger commercial and color plants. He left Chicago in 1937 to take a position as foreman with the Logan Printing Company in Peoria. Six months later he was made superintendent of the plant. The other officers are: vice-president, Ray Brons; secretary, McKinley McCarty; and treasurer, George Mebus. The preliminary organization work of the club was handled by Lester A. Neumann of Chicago, then Sixth District representative, and other members of the Chicago Club. Mr. Neumann is currently president of the International Trade Composition Association and of the International Printers Supply Salesmen's Guild. Most of the twenty-seven members who signed the charter are still active. The club has concluded its most successful year with an increase of more than 50 per cent in membership—twenty-five new members and two reinstated for a total of sixty-nine.

Philadelphia Club, February 12, 1910. President, Harry C. Susemihl, superintendent of the printing division, Sharp & Dohme. Mr. Susemihl began his printing career in Baltimore with the Peters Publishing and Printing Company in 1921. From 1923 to 1929 he was employed by the Waverly Press, then became associated with Sharp & Dohme. Other officers are: vice-president, Joseph C. Kircher; secretary, Milton F. Wells; treasurer, David H. Hopkins. The idea for an International organization, as every Craftsman well knows, originated in Philadelphia, cradle of liberty and home of so many other "firsts" in our nation's history. The Philadelphia Club promoted the idea among the other seven clubs in existence in 1919. Perry R. Long, then of Philadelphia and now living in New York City, was the first International president. During the past year the club's educational committee, under the direction of Harry Rossiter, conducted a very successful "home talent" program, with the members speaking on graphic arts subjects. Two topics were discussed at each meeting, with fifteen minutes devoted to each, followed by a general discussion on these subjects from the floor.

Phoenix Club, March 12, 1928. President, A. LaBenz, head of his own commercial art business. Born in Nebraska in 1909, Mr. LaBenz moved to Phoenix in the early 1930's. An artist, for the most part self-taught, he established an advertising art service for printers in 1939, specializing in creative art, illustrating, cartooning, layout, lettering, and photo retouching. Founding of the club, originally known as the Salt River Valley Club, was the result of preliminary work done principally by Frank H. Rodell, then second vice-president of the International Association. Andy Chuka, past president of the club, served as president of the Pacific Society of Printing House Craftsmen, made up of several western clubs. Mr. Chuka has won wide recognition for his unique Craftsman bulletins and other work. Several years ago the club honored Ray Carlson, editor of Arizona Highway, with a hand-drawn certificate for distinguished service to the graphic arts. With so many of its members in the armed services, the Phoenix club has been comparatively inactive during the war, and is retaining the same officers for the duration, or until reorganization can be effected.



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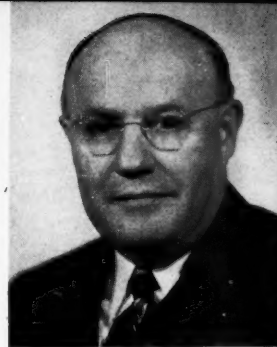
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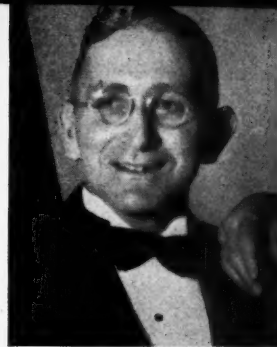
Pittsburgh Club, February 25, 1921. President, Kenneth W. Chapin, production department, Ketchum, MacLeod & Grove. Prior to entering the printing field twenty years ago, Mr. Chapin "knocked around" for ten years in several jobs. During that time he studied accounting as well as business law at Duquesne University. He was married and had a family before he became a printer, working for J. Paxton Hart of Wilkinsburg. Then for eighteen years he was employed by the Monthly Record Publishing Company, Pittsburgh. Three months ago he joined the advertising agency. Other officers: first vice-president, Walter F. Hufnagel, Geyer Printing Company; second vice-president, Fred Marsh, Pittsburgh Bindery; secretary-treasurer, Harry E. Loughry, American Type Founders; recording secretary, Ward W. Swain, Washington Vocational High School. A membership drive this year brought the club to a membership of eighty-seven in May, from a low of fifty-one in September, plus eight who are in the service. With the exception of gravure and silk-screen, every branch of the industry and allied graphic arts suppliers is now represented in the club's membership.



Portland Club, November, 1923. President, Arthur Brock, at present employed on two part-time jobs with the Metropolitan Printing Company and the George E. Sandy Printing Company. Mr. Brock started work in 1884 in a little country shop in Pomona, Kansas, a shop which was equipped with a Washington hand press, a 6x9 Columbian rotary press, and the usual "shirttailful" of type. He went to the Pacific Northwest in 1890. Seven years later he operated the first Linotype used on the Pacific Coast—it had been built in 1892. After working in several towns in Oregon and Washington, he served as the superintendent of the Oregon State Printing Department, 1913 to 1915 and 1922 to 1931. Other officers are: vice-president and chairman of the board of governors, Fred Dewey; secretary, C. Ralf Miller. The Portland Club received its International Association charter in 1927. Three times it has entertained the Pacific Society of Printing House Craftsmen. Mr. Miller was born in Iowa on July 4, 1869, making him probably the dean of all Craftsmen officers. The club is still carrying on in spite of reduced membership and curtailed activities caused by war-time conditions.



Providence Club, November 3, 1921. President, Roy M. Moore, superintendent of the C. J. Fox Company, whose career spanned the continent. At eleven years of age he began his apprenticeship with the J. F. McElanney Printing Company, Los Angeles, where he stood on a box to feed the press. Married when he was twenty, he moved three years later to Chicago where he was employed by the American Colortype Company and Max Lau Colortype Company. In 1934 he became superintendent at Fox. Other officers are: vice-president, James T. McGowan; secretary, H. William Christopher; treasurer, William Dallinger. Organized with a charter membership of fifteen, following the visit of a delegation from the Boston Club, the Providence Club had recruited sixty members within three months and now has more than one hundred. Twelve are in the armed services. One, Ralph Bickford, died in the South Pacific. Herbert Threlfall, secretary of the International Association, is a member of the Providence Club. A fine educational meeting on lithography with an illustrated lecture by Edgar Pickles, a member of the club, a Christmas party, and a May festival were highlights of the past season.



Richmond Club, March 12, 1921. President, Charles T. Hayes, superintendent, the James River Division, Benjamin C. Betner Company, manufacturer of special bags and wrappers for food. Born fifty-three years ago in Springfield, Ohio, Mr. Hayes began his career with the Crowell Publishing Company. Then later he worked for the International Bank Note Company in New York City. He entered the mechanical end of the industry with the Auto Press Company, then went with the Intertype Corporation when that company was organized. Hayes has devoted many years to the development of rotogravure and anilin printing, joining the Betner firm fourteen years ago. During World War I Mr. Hayes was in the U. S. Navy. He is a Mason and a member of the American Legion. Other officers: vice-president, Thomas R. Ryan, Jr.; secretary-treasurer, Bernard M. Marlow. Both are with the J. M. Fry Company, ink manufacturer. John J. Deviny of Washington helped organize the Richmond Club. Because it beat the Washington Club to the jump by enrollment of President Harding as an honorary member, it was nicknamed the "Grasshopper Club." Fourteen new members joined this year.

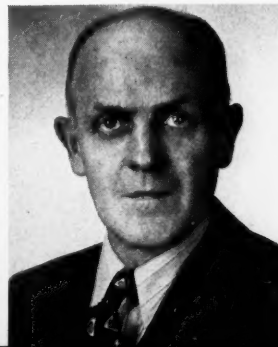
★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

Rochester Club, November 26, 1920. President, Byron G. Culver, supervisor of Department of Publishing and Printing, Rochester Institute of Technology. Mr. Culver has been supervisor of this department since 1937, and before that was supervisor of the Institute's extension courses. He is the chairman of the training committee for a group of Rochester printers and for several years was chairman of the school and apprentice committee of the Rochester Club. Other officers: vice-president, Ernest A. Muhly, assistant to the president of Addison Lithographing Company; secretary-treasurer, Henri B. Lecomte, specialist in machine composition, John B. Smith Printing Company. The Rochester Club has always been a leader in graphic arts education, in cooperation with employing printers and the Institute of Technology. Another prominent printing educator who formerly belonged to the club is Lieutenant Commander R. Randolph Karch. Postwar planning for printing in the district is being centered in the Rochester Club, and about a year ago the club made a survey of labor to determine the essentiality of the printing trades, the findings being used by the WMC.

Rock River Club, May 12, 1937. President, Ray Widholm, in charge of the composing room, Land-Mark Printing Company, of Rockford, Illinois. Starting his printing career with the Howard Bannen Printing Company, Rockford, Mr. Widholm later spent ten years with firms in the Chicago area, returning to Rockford in 1926 to accept employment with Land-Mark. The other officers are: first vice-president, Milo D. Zimmerman, Mt. Morris; second vice-president, C. A. Perkins, Beloit; and secretary-treasurer, Mark Crawford, Mt. Morris. Mr. Zimmerman, who is slated to be the next president, has joined the Red Cross and has been given a leave of absence by his employer, Kable Brothers, Mt. Morris. The Rock River Club draws its membership from the northern Illinois localities of Rockford, Freeport, and Mt. Morris, and from Beloit, Wisconsin. Mr. Widholm is the ninth president of the club, the others having been Thomas J. Lambert, the first president, Rockford; then successively Hec Mann, Mt. Morris; E. H. Dumpert, Beloit; Elmer C. Peterson, Rockford; Ray Reynolds, Beloit; Clifford DeVore and Delbert E. Remsen, Rockford; and R. A. Dindermann, Freeport.

Sacramento Club, 1927; reorganized in November, 1941. President, Joe M. Anderson, sales manager, the Alta Engraving Company. Mr. Anderson has always lived and worked in Sacramento, where he was born April 19, 1913. He started in the graphic arts industry early in 1930 in the photo-engraving department of the Sacramento Bee. Because at that time there were no apprentices in any Sacramento newspaper shops, he turned to selling and became the sales manager for Alta in 1936. Other officers: vice-president, Steve Daniel, the California State Printing Plant. The board of governors: Roy Kielholtz, Sacramento Lithograph Company; Jack Winslow and Ernie Holtz, the California State Printing Plant; Earl Saunders, the San Wahl Printing Company; Ken Lowe, the Moffitt & Towne Paper Company. Among the educational activities of the past year were an offset night program which featured the Miehle offset press movie, and an illustrated lecture on "Know Your Money" by Clark Long, associate director, the Bureau of Engraving, and past president of the International Association. The first fall meeting is always in honor of the San Francisco Club, "parent" of the Sacramento Club.

St. Louis Club, September 25, 1920. President, Z. John Kowalskey, superintendent, Master Typographers. The twenty-fifth president of the St. Louis Club, Mr. Kowalskey began his apprenticeship at the age of 14 with Buxton-Skinner Printing and Stationery. He started as a journeyman with Warwick Typographers in the early Twenties. After eight years as the foreman at Warwick, he became foreman at Master Typographers in 1942 and was later promoted to superintendent. Other officers: first vice-president, Henry M. Henselmeier; second vice-president, Thomas L. Shepherd; secretary-treasurer, Carl E. Dyer; assistant secretary, Charles A. Rugger. Responsible for organizing the St. Louis Club were Sam C. Alexander and Perry R. Long, first president of the International Association. The first president was George Ortleb, who later became International representative-at-large. The twelfth International convention was held in St. Louis in 1931. A unique service of the club is furnishing the Missouri School for the Deaf with printing literature. At the meeting of September 22 of this year the club will hold a celebration of its Silver Anniversary.

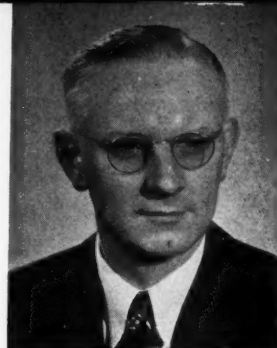




St. Paul Club, June 10, 1924. President, Herb Klepperich, foreman of composing room, the Brown-Blodgett Company. Since he studied hand composition, machine composition, and layout at the Dunwoody Industrial School, Minneapolis, in 1927 and 1928, Mr. Klepperich has served in a number of capacities at Brown-Blodgett—in the pressroom as feeder and pressman, in the composing room as Monotype keyboard and caster operator, hand compositor, lockup man, proofreader, and now foreman. Other officers: vice-president, George Bemlott, linotype machinist, Webb Publishing Company; secretary, Raymond Kelly, International Printing Ink; treasurer, John Frautschi, composing room foreman, Webb Publishing Company. In spite of wartime conditions, the club has had some fine educational programs and plant visitations during the season just closed. Among recent speakers have been A. E. Giegengack, Public Printer of the United States; E. B. Hubbell, chairman of the International Educational Commission; George Ortleb; Craig Spicher; Lex Claybourn; and Louis Flader, commissioner, American Photo-Engravers Association. The club urges employers to attend meetings.



San Antonio Club, December 11, 1943. President, Elmer R. Crumrine, production manager, superintendent, and member of the firm, The American Printers. A pressman by trade, Mr. Crumrine has served in various capacities in the pressroom since he completed his apprenticeship. He has one son in the Navy and another serving a composing room apprenticeship. Other officers: vice-president, J. Hayden Keenan, estimator, Maverick-Clarke; secretary-treasurer, Virgil L. Teeter, foreman of the composing room, the Clemens Printing Company. Beginning with forty-two charter members, it has enjoyed a steady growth, having a membership at present of sixty-five. The club meets once each month throughout the year without taking a summer vacation, and attendance never falls below 75 per cent of total membership. One of the features of The Alamocrafter, monthly bulletin edited by E. J. Baker, the plant superintendent of Maverick-Clarke, manufacturing stationer, is one or more write-ups each month of members under the title "Know Your Fellow Craftsmen." The San Antonio Club acted as host to the Ninth District Conference which was held on June 9 of this year.



San Francisco Club, October 10, 1921. President, Eugene Gallagher, superintendent of Knight-Counihan Company. Mr. Gallagher comes from a family of printers. His father operated a plant for many years, and his brother Paul was twice president of the San Francisco Club. Two sisters are "trade accountants." After working around the family plant for several years, young Gene took up printing at Berkeley High School, then began a regular apprenticeship with Knight-Counihan. Completing his time in 1929, he "barnstormed" around San Francisco for a couple of years, then returned to Knight-Counihan where he was made the composing room foreman in 1939 and superintendent three years ago. Other officers: first vice-president, Oscar Pedersen; second vice-president, Harry Freeman; and secretary-treasurer, Clarence G. Ayer. The San Francisco Club was originally known as the San Francisco and Bay Cities Club, and was the first club on the west coast. Thomas E. Cordis, a member of the club, reached the International Association presidency in 1933, serving two terms. The twenty-first International convention was held in San Francisco in 1940.



Seattle Club, 1927; reorganized February 21, 1935. President, Arthur S. Whitehead, a founder and an executive of the National Lithograph Company. A native of Nebraska, Mr. Whitehead first worked in the letterpress branch of the industry on the Wolds (Colorado) Gazette when he was 14. In 1904 he went to work for the Pacific Banknote Company in Tacoma, Washington, later joining Schmidt Lithograph Company in San Francisco. He and his present colleagues founded the National Lithograph Company in 1924, one of the outstanding lithographic plants of the Pacific Northwest. Mr. Whitehead made the first offset press plate on the Pacific Coast. He is interested in the historical and artistic sides of lithography as well as the technical. He is active in the Lion's Club and in Masonic work. Among the prominent Seattle Club members is Frank McCaffrey, co-editor of Share-Your-Knowledge Review for nine years and a recent president of the International Association. In 1930 the club arranged the itinerary of Frederic and Bertha Goudy so that the three clubs in the North Pacific District could each hear them. Later the tours of other speakers were similarly handled.

★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

Toledo Club, 1921, re-organized on November 15, 1943. President, Bernard Sears, plant manager, Graphic Arts Corporation. Educated at the Woodward Vocational High School, Toledo, Mr. Sears served an apprenticeship with the Walter S. Miller Company, photoengraver, in Toledo; Detroit Color Type Company, Detroit; and Standard Publishing Company, Chicago. In 1924 he joined the newly organized Graphic Arts Corporation, Toledo, became assistant foreman in 1926 at the time Ernest Jones bought the company, and was put in charge of the photoengraving department just two years later. When the company started in the offset field, he assisted in developing that department. In 1938 he set up a branch for the company in Detroit, returning three years later as the production manager of the home plant. He helped set up GADI division, and is now manager of all plants. Other officers are: first vice-president, William L. Sanderson of the Rad-Mar Press; second vice-president, John E. Frisbie; treasurer, Glenn F. Horton, Toledo Scale Company; secretary, Clayton E. Jones, Paper Merchants. Revived in 1943 with a membership of fifty-five, the club now has 138 members.

Topeka Club, October 18, 1921. President, Donald B. Hall, co-owner of Central Press. One of the youngest printing executives and Craftsmen in Topeka, Mr. Hall began his apprenticeship in his father's plant at a very early age. He came up through the family shop and newspaper plants on a part-time basis while attending school, and helped establish the Central Press in 1934. In 1943 he volunteered for service in the Navy, and a few months later he was graduated with high honors from the San Diego Photo Lithography school. He served overseas in a base print shop at Noumea, New Caledonia, until early in 1945 when he received an honorable discharge and returned to the Central Press. Other officers: first vice-president, Earl Farris; second vice-president, Floyd Baughman; secretary, Loyde Deeter; the treasurer, Leslie Foster; member of the board of governors, Walter Fitts. Membership in the Topeka Club has increased from forty to sixty members during the past year. Outstanding project of the year was observance of International Printing Week. The influence of this campaign blanketed not only Topeka but also a large part of Kansas and adjoining states.

Toronto Club, April 4, 1921. President, Norman A. Welch, president of Welch & Quest, Limited. Mr. Welch began his career as a compositor in 1904, serving his apprenticeship with Addison & Mainprize. Later he went with the David Smith Lithographing Company for whom he was in charge of the company's letterpress department until 1914, when he left to establish the printing and book-binding firm which he now heads. The other officers are: first vice-president, Alfred Gilbert; second vice-president, Mutz Akesson; treasurer, Edward Adair; secretary, Joseph P. Ribchester; and honorary president, Thomas G. Soole. The Toronto Club, which is the third largest in the International Association, with a membership of about 360, twice acted as host to the International convention, in 1929 and in 1934. It also assumed much of the responsibility for managing the 1944 convention. Among prominent members of the Club are Oliver Watson, who was International president in 1930, and Charles R. Conquergood, noted lecturer on color and inks, who is the International Association historian. The late George Marshall served as second and third vice-president of the International Association.

Utica Club, March 13, 1926. President, Ellis F. Williams, owner of his own printing business. Mr. Williams learned his trade with Thomas J. Griffiths and Sons, printer and publisher of Utica. Then seven years later he attended the Mergenthaler Linotype School in Brooklyn, and he barnstormed the country for another seven years as a linotype operator. He worked for Ransdell in Washington, then in 1934 returned to Utica to open his own commercial plant, which he has conducted successfully since. Other officers: first vice-president, William Miller; second vice-president, John Scheideman; and secretary-treasurer, Melvin G. Dodge. The Utica Club was organized by the late Melvin O. Menaig, "the father of the Craftsmen Movement" and charter member of the New York Club, with the assistance and encouragement of the Employing Printers of Utica. His visits and enthusiasm in promoting the idea stirred the interest of printing house executives, with the result that the club was formed. A noted member of the Utica Club is Howard Coggeshall, fine printer and former associate of Frederic W. Goudy. A mid-summer social event of the club is an annual clambake.

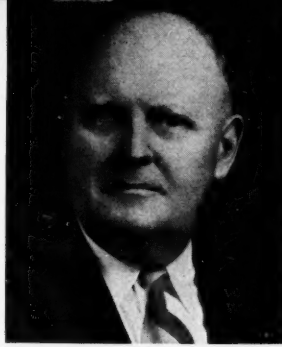




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Vancouver Club, October 11, 1929. President, Harry Perry, bindery superintendent, Clark & Stuart Company Ltd. Born in Cardiff, Wales, Mr. Perry served his apprenticeship at bookbinding and machine ruling. He worked in Bristol and London, migrating to Canada in 1910, where he joined Clark & Stuart thirty years ago. Other officers: vice-president, Fred Arthurs, of Barber-Ellis; secretary-treasurer, Thomas Cain, of Clark & Stuart. In 1936 the club sponsored an apprentice club known as the Vancouver Club of Printing House Junior Craftsmen. Charles F. Banfield, King's Printer of British Columbia, and Frank McCaffrey, a past-president of the International Association, are life members of the Vancouver Club. In 1942 the club discontinued its regular meetings for the duration, with the officers and board of directors elected at that time acting as a committee to carry on for the club. Most activities have ceased since then, but at present there is a movement afoot to re-organize the club and put it on a sound and equal footing with the other clubs in the International Association, thus carrying on the "Share Your Knowledge" movement in the North-West.



Washington Club, June 20, 1919. President, A. Nelson Wilson, superintendent of Brewood. Mr. Nelson has been connected with the Brewood firm for more than twenty-six years. He started learning the trade in 1900 with the Dreka Company in Philadelphia. He was president of the Washington Club before, in 1934. Other officers: first vice-president, James F. Kehoe; the second vice-president, George L. Adams; recording secretary, Harold G. Crankshaw; financial secretary, Daniel H. Campbell; treasurer, Arthur S. Williams; sergeant-at-arms, Arthur S. Morrison. The Washington Club, one of the eight which founded the International Association, has furnished two presidents—Clark R. Long and John J. Deviny, the latter serving twice. Both are past-presidents of the Washington Club. The club entertained the first International convention in 1920 and the thirteenth in 1932. At its final meeting of the season this year the club honored its fifteen past-presidents by presenting them with certificates of appreciation. A healthy increase in its membership was enjoyed during the past year. One new member is Chu Song-En, business manager of the Chungking Press, Chungking, China.



Waterloo Club. President, Keith A. Sassaman, assistant superintendent of Matt Parrott & Sons Company, printer, binder, stationer, and blank book maker, specializing in supplies for county offices. Mr. Sassaman was born thirty-three years ago in Waterloo, Iowa, and has been a resident of the city ever since. He first became interested in printing while delivering newspapers as a carrier for the old Waterloo Tribune. He went to work for Matt Parrott & Sons Company eighteen years ago, and learned his trade from master printer James R. Howard. Mr. Sassaman is a former member of the Iowa National Guard and the Iowa State Guard. Other officers of the Waterloo Club: secretary, John E. Anderson, Sr.; treasurer, Max M. Maust. Both men are with the Rath Packing Company's private printing plant. The office of vice-president is temporarily vacant. The Waterloo Club has been on a semi-inactive status most of the time since the war began, but the prospects are bright, says President Sassaman, for much more activity in the near future. The club acted as host to the Eighth District conference in 1942, which proved to be a successful and well-attended affair.



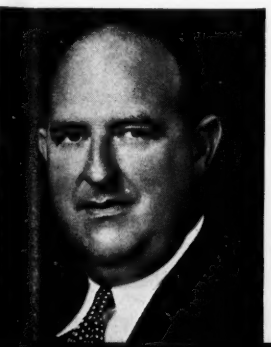
Winnipeg Club, December 12, 1929. President, R. C. Stonehouse, office manager, the Mid-West Paper Sales, Limited. Because of its location, the Winnipeg Club sometimes has difficulty obtaining outside speakers, but during the past season it was fortunate in securing Craig Spicher of the Miehle Printing Press & Manufacturing Company and Dan McCue of Minneapolis. The balance of the meetings for the season featured members of the club. Among the local talent which has appeared at the club in the past are speakers on graphic arts subjects from the University of Manitoba. George Ortleb was the club's first out-of-town guest speaker in 1930. Among other prominent Craftsmen who have addressed the club since then are Lex Claybourn, Charles Conquergood, Oliver Watson, Lee Augustine, Clark Long, Perry Long, Gracie Oakes, Howard N. King, DeWitt Patterson, Harry Gage, as well as the late Douglas C. McMurtrie. The Winnipeg Club has shown a steady increase in membership with nearly 100 members and a good feeling of fellowship is definitely outstanding. The club was represented at the Fourteenth District conference which was held this year in Minneapolis.

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★ INTERNATIONAL ASSOCIATION OF PRINTING HOUSE CRAFTSMEN ★

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Worcester Club, April 11, 1922; re-organized on November 16, 1935. President, Clyde S. Hunter, superintendent of printing, McLaurin-Jones Company, Brookfield, Massachusetts. Mr. Hunter started his printing career with the W. H. Hill Envelope Company, a subsidiary of the United States Envelope Company. He spent several years with George C. Whitney Envelope Company, Worcester, joining McLaurin-Jones ten years ago. An outdoor man, his favorite sport is fly fishing. Serving his second year as president of the Worcester Club, Mr. Hunter attended the International convention in Niagara Falls last year and is the club's delegate to this year's meeting in Columbus. Other officers: vice-president, Carl G. Kallstrom; secretary, George F. Jordan; treasurer, Carl E. Kallstrom. Preliminary work which resulted in the formation of the original club was done principally by Edward W. Calkins, then the first vice-president of the International Association. The new Worcester Club, organized in 1935, started out with forty-five members. Ernest Hall, first president of the second club, served as International representative and was instrumental in organizing other clubs.



York Club, May 28, 1928. President, Phil Mann, owner and manager of The York Composition Company. Mr. Mann has been connected with the printing industry ever since 1908, when he started as a linotype operator. He is married and the

alone makes this special issue well worth keeping as a permanent memento and a milestone in the history of the Craftsmen movement. Many of the men whose portraits appear in these pages have been prominent Craftsmen for many years. Others, especially the presidents of the local clubs, are just beginning to get into the limelight internationally. More will be seen and heard of them as the years go by. Keep this issue for reference as their names appear in print from time to time.

father of five children, two of whom are serving in the armed forces. His only daughter and his other two sons are associated with him in his business. Other officers: vice-president, William Flicker; secretary, Spinks Spangler; treasurer, Robert Grove; sergeant-at-arms, William Gartman. Howard King, an executive of the Maple Press in York and typographic consultant of the Intertype Corporation, is credited with being the "father" of the club. Because of his participation in conventions, district conferences, and local meetings in all parts of the country, Mr. King has helped give York, Pennsylvania, and the Craftsman's club a great deal of publicity of a favorable kind. Two members of the club—Mr. King and Paul Hendrickson—have served as International representatives-at-large, the latter for three terms. The club has shown a steady growth, and now has a membership of 130, fifteen of whom are in the armed services.

Allentown Club, February 15, 1938. President, James F. Smith, proprietor, Smith OK Printing Company. Mr. Smith started in the trade in Allentown with Berkemeyer, Keck & Company. Later he worked for the Milton Bradley Company and the Springfield Printing & Binding Company, both of Springfield, Massachusetts. He returned to Allentown in 1920 to start his own business. Hobby is farms and his grove is used for the club's outdoor activities. He has just started his second year as president. The other officers are: vice-president, H. E. Weider, recording secretary, Andrew J. Frantz; financial secretary, Russell Krauss. These officers, with Walter Wert and Robert Mellman, make up the board of governors. Responsible for promotion of the organization of the Allentown Club were Paul D. Hendrickson, then Fourth District representative, and Howard N. King of York. Biggest project undertaken by the club was a three-day exhibition in 1940 celebrating the 500th anniversary of printing, which featured a Washington hand press of 1774. The club covers Easton, Bethlehem, Kutztown, and Reading, as well as Allentown and rural communities surrounding those cities.



Craftsmen Photo Gallery

This Craftsmen Convention-Print issue of THE INLAND PRINTER undoubtedly has in it more pictures of Craftsmen than were ever published at one time anywhere. Counting the new International officers, the chairmen and panel members of the technical clinics, and the presidents of the local clubs as pictured in the Craftsmen Album, here are close to 120 pictures. This feature



BY FORREST RUNDELL

"SAVE FACE"

How often we have seen that expression in the war news from the Japanese front. Out there "Saving Face" is apparently more important to the Oriental than any other consideration. In fact, when a soldier of Nippon finds himself cornered by a fast moving squad of Marines and must either lose face or lose his life, he more often chooses the latter and commits hara-kiri.

Here in these United States we do not take loss of face quite so seriously. Or maybe we don't call it that. Nevertheless, the police continue to find bodies with pathetic little notes saying that the suicide could no longer stand the "disgrace." And ledgers of printers and other suppliers continue to harbor evidence of accounts once active but now dead; dead because someone lost face over a transaction.

Most of the accounts have been killed, not because the salesman was put in a bad light, but because some ill-considered act on his part caused the buyer to lose face. We have all heard of the salesman who won the argument but lost the sale. Probably this is what happened to him. When the customer lost the argument he lost face. How could he regain it? Simply by keeping the order away from the salesman, thus showing him who was boss around there. Another printing salesman would be along soon anyway, and even though his proposition might not be quite so good it would still be satisfactory. And so the buyer saved face by putting the debating salesman in his place.

TREAT ASSISTANTS RIGHT

Out-talking a customer is not the only way a salesman can cause him to lose face. Some years ago a certain corporation was purchasing printing in such volume that the buyer needed two assistants. One of them was an inexperienced young man just breaking in. Among the printing salesmen calling upon him was an elderly man, tall and important looking, who added an impressive touch to his makeup by always carrying a cane and a book.

The youngster fell for the get-up and thought it would be a fine thing for his company to deal with such an important salesman as this man seemed to be. Consequently, at the first opportunity he gave the salesman an order without first asking for a bid. The result was disaster! The job was unmercifully manhandled. The printing was poor and the bill was far in excess of what it would have been if the job had been produced by one of the firm's best printers.

HE'S OUT FOR LIFE

Naturally the youngster was quite deeply mortified. In many organizations such a mistake would have caused him to lose his job to say nothing of losing face. However, his boss was an old hand at the game. Instead of being angry at his subordinate he was furious at the

salesman for pulling such a trick. And it took him very little time to remove that salesman's name from the firm's list of eligible printers. The assistant buyer lost face but the salesman lost the account.

Criticism of a buyer's sources of supply, too, can cause the buyer to lose face. Probably every printing salesman has at some time or other brought in customer's plates that didn't fit his layout. Some of the plates probably bore unmistakable evidence of carelessness. And when the plates reached the stonehand the salesman got an unmerciful ribbing for bringing in such junk.

WORK ALONG WITH BUYER

Such a situation, however, does not allow the salesman to pass the criticism on to his customer with impunity. Far from it. It may be the buyer's fault that the engraver did not get proper instructions. Or it may be that the engraver is a close friend of the buyer, closer than the printing salesman himself. It may even be that the engraver is related to some of the higher-ups in the company. In any of these cases criticism of the plates can be dangerous because it may cause the buyer to lose face. It forces him to fight back, and in the *me'e'e* the printer may come off second best.

A safer procedure is for the salesman to take his troubles to the buyer and show him exactly where the difficulty lies. Then he can ask the buyer to get a suggestion from the engraver as to what to do. In this way the salesman bruises no one's feelings, no one loses face, and he keeps his friends. Or if the necessary repairs are small he need say nothing about them. It is easy to take them to another engraver.

WHEN BOSS WRITES COPY

Copy causes its share of awkward situations, too. These situations are particularly dangerous because the copy is often written by the big boss himself. The copy he writes may be something that wouldn't get by in the eighth grade but it would be suicide to tell him so. Probably the best procedure when the copy contains something that the salesman is reasonably sure should not go through is for him to have a heart-to-heart talk with the buyer.

Let him find out just who wrote the copy and how sensitive he is to constructive criticism. Then if the buyer says he is pretty touchy the salesman may be able to save the writer's face by suggesting that it is a stenographic error. Handle copy by the business man with care.

BANNER EDUCATIONAL NUMBER

In order to accommodate the Convention-in-Print feature of this Special Craftsmen Issue, **THE INLAND PRINTER** this month is publishing fewer than the usual number of feature articles, but no sacrifice has been made in either the quantity or the quality of the information presented. Each of the Clinics-in-Print is a feature article in itself, packed with authoritative technical information which comes up to the high standards that are maintained by **THE INLAND PRINTER** as an educational service for the industry.

The writer secured a good order once simply by saving face for a salesmanager. It was touch and go between the writer and the firm's advertising agency as to which one would get the job. The agency had thought the salesmanager's copy was uninteresting and said as much. The writer had agreed mentally but kept his mouth shut.

DESIGN SAVES THE DAY

The salesmanager, a well educated man with a M.A. in English from one of the leading Eastern universities, did not propose to let any upstart agency man tell him he couldn't write. So the writer of this Corner got the job as the result of his diplomacy. And by concentrating on illustration and layout he managed to turn out such an interesting appearing job that everyone was happy, the account executive excepted.

Getting messed up in the office politics of a customer's organization has face-losing possibilities. After he has worked a while with the customer's printing he usually gets to know several people, each of whom has a finger in the pie whenever a printed piece is produced. Each has certain duties and certain prerogatives of which he is exceedingly jealous. So beware of making criticisms to the wrong person. Above all, remember that the boss's ideas are sacred cows.

GIVE EXTRA HELP TO "CRIPPLES"

However, there is another phase of office politics which a shrewd salesman can turn to his advantage. Sometimes the printing buyer holds his (or her) job through pull rather than through ability to handle the work well. When this is the case someone higher up is in danger of losing face if the buyer falls down on the job. Here is an opportunity for a salesman to make himself practically indispensable.

While the buyer may not be able to work out the production details of a job intelligently the printing salesman should be. If he will use this ability to the mutual advantage of the customer and his own house he will soon find that he has the inside track to his customer's printing business. He will be saving face for the buyer and the executive who is responsible for the buyer.

Benjamin Franklin owed much of his influence over others to his overcoming an early tendency toward giving offense in argument. Here in his own words is the way he went about curing the habit.

"... I was not content with being in the right when discussing

Something new and horrible

It seems that every quarter century the artists and layout men and idea hunters must go completely haywire on an artistic binge which has no foundation or reason or sanity or common sense.

All the old-time adsters remember that in 1929 display ads were tricked with curved lines, slant rules, *et cetera*. And the girls in the fashion ads had necks as long as giraffes and legs as skinny as a lead pencil. It was all supposed to be symbolistic, cubistic, and futuristic. As a matter of fact, it was plain nuts. Even Marshall Field succumbed to the idiotic fad for a short time.

E.H.S., Inc. installed Broadway and Cubist Bold. Nobody could read either one of these letters, but our clients demanded it.

We are in business to make money. What we personally think about this freak typography is something else again already yet. During the last mad wave, J. L. Frazier, of THE INLAND PRINTER, Dave Silvey, crack New York typographer, Fred Farrar, internationally-known typographic authority, Ellsworth Geist, than whom there is none whomer—and, combining the sublime with the ridiculous, Ye Humble Editor, stood like the Rock of Gibraltar against this freak stuff. Oh yes, we would set it for the other fellow, but you can search the files of *Typo Graphic* for twenty-five years and you won't find any typographic mud-pies.

The wave died down and disappeared just like a popular song that is worked to death on the air waves and by the jazz bands.

Today, something new and even more horrible (if such a thing is possible) is peeping over the horizon. Take a look-see at this:

PERFUMER

Yes sir, we've seen it in print in New York publications.

And this:

TYPEWRITER *ultra*

You laugh it off. We can't.

Do you want us to set some of this stuff for you? O.K., sure! Will do! We'll set it upside down and backwards if you want us to, as long as you pay for it. We're in business to make money and to hell with art. However, if you ask us what we think about it, we'll tell you frankly that it stinks.

We asked a brilliant young lady advertent just recently why this thushness.

A gentleman will come into our office. Note, we said gentleman. Obviously he is a gentleman, because he will be wearing a standard tweed, or dark blue serge suit, white shirt, quiet necktie, and fedora hat—and just possibly, a Masonic pin or other correct insignia in his buttonhole. Peek out the window (when he isn't looking) and you'll see he has a Cadillac, Buick, or Studebaker. He is gentle, well-bred, and courteous and he will spill this:

"I want a letterhead and I want something fancy. I was told you gentlemen had all kinds of type and could get me up something original, distinctive, and unusual."

Some of them may have a crude sketch showing what they want. We tell the gentleman that what we want is orders and will try and please him, but usually we will talk to him quietly for a few minutes and try to find out just how crazy he wants to go. If he wants it screwball, we will set it for him. More often than not, however, we will convince him that he should have a letterhead in keeping with his orthodox dress, orthodox business, and orthodox technique.

The lady said it was either an over-compensated inferiority complex or escape mechanism.

Hold your hats, fellows. Here we go again!

—*Typo Graphic*, July, 1948

any point, but was overbearing and rather insolent. . . . I determined endeavoring to cure myself, if I could, of this vice or folly among the rest and I added *Humility* to my list giving an extensive meaning to the word.

MAKE CONTRADICTIONS MILD

"I cannot boast of much success in acquiring the *reality* of this virtue but I had a good deal in regard to the *appearance* of it. I made it a rule to forbear all direct contradiction to the sentiments of others, and all positive assertions of my own. I even forbid myself . . . the use of every word or expression in the language that imported a fixed opinion, such as *certainly*, *undoubtedly*, *et cetera*, and I adopted instead of them *I conceive*, *I apprehend*, or *I imagine* a thing to be so and so; or *it so appears to me*.

"When another asserted something I thought an error, I denied

myself the pleasure of contradicting him abruptly and of showing immediately some absurdity in his proposition; and in my answering I began by observing that under certain cases or circumstances his opinion would be right, but in the present situation there *appeared* or *seemed* to me some difference.

"I soon found the advantage of the change in my manner; the conversations that I engaged in went on more pleasantly and the modest way in which I proposed my opinions procured them a readier reception and less contradiction."

ALWAYS BE A GENTLEMAN

If you want a shorter formula for saving face remember this definition sometimes ascribed to President Taft. "A gentleman is a man who would never *unintentionally* hurt another's feelings." Always be a gentleman in all of your dealings with a customer. It pays.

PROCESS ENGRAVINGS

in postwar days

BY JOHN T. WRIGLEY

WITH THE NEWS and predictions of wider use of color after the war appearing so often these days, printers are naturally wondering what the developments may be in color process photoengraving. The answer is that these may not be many of importance—at least very soon after victory is won.

The problem which has held back the speeding up of service on process plates or the possible lowering of their cost, is the obtaining of correct color separation. Color separation is the process in negative making of separating the colors of the original into four groups. These groups are represented by the process inks—yellow, red, blue, and black.

The first operation in making an engraving is photographic—that of making the negatives from which the plates are to be made. In process work, a negative is made for each of the printing colors to be used. Four colors are usually used to reproduce a full-colored original.

In making process negatives, the original (illuminated by powerful white lighting) is photographed through color filters in or in front of the lens, onto a panchromatic emulsion or one that is sensitive to all visible colors.

The function of the filters is to allow the light reflected from certain colors of the original to pass through the lens and to absorb the others. For example, the red filter, used to make the blue printing plate negative, is designed to allow only blues and the correct percentage of blue contained in other colors (such as green and purple) to pass through the lens and record on the negative emulsion. The best filters and emulsions known to us today fail to do this—particularly in the negatives for the yellow, red, and black printing plates.

This photographing operation is known as color separation negative making. Unfortunately, the degree of color separation we are able to

do under the best conditions possible is only partial—that is, for the process inks in use today. Since in the photographing operation we must make a negative balanced to a particular color of yellow, red, blue, and black (considered a color in process work) this operation is directly related to the process inks we are to use. It has been established by the laboratory tests of those engaged in trying to solve the problems of obtaining complete color separation that the inks we know today are faulty in that they are not "pure" primaries. Until we have advanced further in the manufacture of inks and photographic materials which are properly balanced to each other in the science of color reproduction we have not solved the problems we must deal with today.

There are other things which hinder our progress toward finding a simpler method of reproducing the colored originals. They are the shortcomings of the conventional type of halftone screen, standardization of process inks, and the way we must apply these inks to paper under varying conditions. These things affect success or failure in proper reproduction of the colors of an original.

To compensate for our inability to obtain complete color separation balanced to our process inks, and to meet the requirements of the many methods and materials in letterpress printing, re-etching on each of the color plates is necessary. In this the photoengraving process has an advantage, since the results can be controlled better than in the other processes. This color etching is actually completion of the incorrect negative separation for the process inks we use, on the metal plates, plus building the plates to meet special printing requirements. This hand work is slow and expensive but as yet it is the best method known to produce reproductions that are true to original colors.

There has been much time, material, and money spent on finding a way to obtain correct color separation in another and less costly way. Most of this effort, dating back to over forty years ago, has been in the direction of working out a method of completing the color separation photographically. The results to date in most instances have been interesting. But they have not proved to be as certain, as fast, or any less costly than the hand correction methods in use today when a good reproduction of a colored original is desired.

There are many things which must be dealt with from the start to the finish in the engraving and printing of color reproduction work. Until at last some of these are standardized and more highly developed it is unlikely that we may have the answer to the problem of obtaining correct color separation. Unless there have been some developments incident to the conduct of the war that are now military secrets, and that will lend themselves to the solution of some of the problems we have today, we will have to continue the search. Some of the new techniques, in the laboratory stage when the war interrupted their development, may prove of value after the war.

Question

For the purpose of inserting make-ready or interlay between our halftones and their wood bases, we would like to know a good method of unmounting plates.—*From Birmingham, Alabama.*

Answer

If the plates have been mounted with engravers' brads they may be loosened from their bases by slapping the blocks down on a flat metal or stone surface. Care must be taken not to break the blocks or to round the bottom at the corners by too much pounding. When the brads are loose, they may be removed with a pair of small-nosed cutting pliers. A wooden rule or piece of heavy cardboard should be placed between the plate and the pliers to protect the printing surface. Any sharp edged instrument such as a flat chisel may also be used (with care) to loosen the plate from its base. If the plate has been mounted with one of the adhesive tapes or other adhesives now being used for flush mountings, the proper solvent or treatment as directed by the manufacturer of the material will have to be obtained.

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

THE PROOFROOM

SEMANTICS: SCIENCE OR RACKET?

You don't seem to have anything more to say about semantics. I wonder why?—*Illinois*.

Frankly and honestly, because it doesn't seem worth while. There has been no news value in the subject for us proofreaders for quite awhile. "Semantics" is a new name for an old thing. The "science of meaning" seems to me now to have been developed into an intellectual racket. (Right here, please notice that I do not use the word "racket" in the same way that a news reporter might have used it in the days of the great Capone; how I use it and you take it is itself a matter of semantics.)

Look: A friend of mine told me how a regiment of his wife's relatives invaded his home and had a vacation to the happiness of which he made every effort to contribute. But he happened to say that KP was tough for such a big mess—and one visiting in-law took offense at the word "mess." And that was semantics for fair; *he* used the word in the military sense, and *she* took it to be name-calling. Well, the "men" have the best chow on the ship, but the officers' "mess" has the sniftest service and the flossiest manners.

This friend of mine, as a college man and father of a service family, considers "gang" an intimate and friendly word; but when he spoke to his brother-in-law of his (the b-in-l's) family as his gang, there was a ruckus. Gangs were gunmen, homicide unions—and the b-in-l would shoot anybody who called his kids a gang.

Again, some of my friend's friends were shocked when his boys spoke of him as "the Old Man." To the boys, that meant the Big Boss, the Chief; but to the Old Man's friends it was a term of disrespect. To him it was a title of honor, and he was proud and happy to stand in so well with his "gang." The semanticists are simply trying out new ways to do what teachers have long been trying to do: help us speak plainly and understand each other better.

KING JAMES ENGLISH

In reading a Bible text, I did not know what to do with "thoroughly," seemingly a misprint for "thorougly." What would you have done?—*Kansas*.

My friend, I feel the good old alibi answer coming on: "It depends." If we were following the old King James version, the Oxford Bible, "thoroughly" would pass; for it is good King James spelling. It matches with "vail" for "veil," "rie" for "rye," "lien" for "lain," "waxen" for "waxed," "sope" for "soap," "slidden" for "slid." If I were modernizing the text, however, all these funny forms would go o-u-t.

Incidentally, I love these ancient forms. They had, in those days, some fine forms of modern slang—as, to "sling out" the inhabitants of the land. The proofreader can have no more interesting—and challenging—job than to read a Bible text. It has more booby traps than any other thing I know, except reading a dictionary.

OUR COVER

"Will all mail some day go by air?" is the headline of the advertisement of the Air Transport Association, Washington, D. C., from which the illustration on our cover was taken.

The mail-carrying stage coach, given right of way on the post roads built to knit the original states more closely together through faster communication, is pictured because it demonstrates the Government policy of moving mail by the fastest possible way.

This policy, dating from days when Benjamin Franklin was first postmaster general, points to use of airlines for carrying all mail in the world of peace of tomorrow.

The advertisement was prepared for Air Transport Association, which permitted our use of the 4-color plates, by Erwin, Wasey & Company, New York City.

DIVIDING MARY

Tell me how you divide "Mary"?—*Oklahoma*.

I seem to detect a booby trap. However—I, ENT of THE INLAND PRINTER, divide the name Ma-ry. Dr. Tom Knott's Webster International, Second Edition, makes it Mar-y. It does not, however, pronounce it as mer-ry. It gives the first syllable as *mâr*, with the slanting *a*.

I think I say *milita-ry*, *secreta-ry*. Neither British *milit'ry*, nor American *seckaterry*. (The long sound of the letter can be given without accent, you know. I have written several short dictionaries, and accent is always a problem. Lots of folks think if you mark a vowel for the long sound, you are indicating an accent: which is NOT the fact, at all, at all.)

I say va-rious, not var-ious. The latter pronunciation is the lazy one. Some folks think any change must be for the better. I do not! I am not an old crab, going backward; but I do think a whole lot of your modern "progress" is a retrogression. The old-time divisions of words had their grounding in good and sound common sense.

WIND, OR WIND?

How do you pronounce *wind*, in poetry?—*Nebraska*.

You have to look ahead a bit, and see what the rhymester is doing with it. If he rhymes it with *sinned*, it's got to be *wind*. If he rhymes it with *blind*, it's necessarily *wind*. If it's blank verse, or "free" (lazy) verse, it has no harness on it, and you can say it, freely, easily, and naturally *wind*, to rhyme it with *dinned*, *pinned*, *tinned*.

Remember the '44 campaign, in which FDR said "*agane*, and *agane*, and *agane*?" And Dewey came back at him with "*agen*, and *agen*, and *agen*?" Well, Cambridge won out against Albany. Whittier wrote his verses according to his New England pronunciation: "The saddest words of tongue or pen Are doodle these, 'It might have be'n.'" (The "doodle" represents a lapse in my memory.) In Pope's time "tea" was

pronounced "tay," and "joined" was sounded as "j'ined."

The proofreader needs to know these things, so he knows what to pass on and what to challenge in reading rhyme.

NEWSPAPER PROOFREADERS

I work on a Middle West newspaper. Was deeply interested to see, in *Editor and Publisher*, an article by an editorial writer, of the San Diego *Tribune-Sun*, about newspaper style. He wants to have a "standard" stylebook, for all papers. He says one would simplify editors' work—would standardize writing—would increase public respect for newspapers: and so on. He says a copyreader on a new job has to unlearn an old style, with which he is acquainted, and pick up a new one. He says all papers should have the same style on *cigaret*, *cigarette*, and also on *Molotov*, *Molotoff*, *et cetera*. How does it look to you?—*Wisconsin*.

Frankly, sir, it looks to me like a lot of kindergarten babble. You might just about as well pass laws saying a man must wear a plain blue tie on Monday, a red one on Tuesday, a striped one on Wednesday—and one kind of a hat with one kind of tie, another with another, and so on. Any smart newspaper man can pick up a style new to him in a week. Standardization is a lazy way out of difficulties. The hard way is lots better, both for the man and for the product. Let's be men, not mice. In fact, this looks to me like a woman's idea, not a man's. Or if it is a man, he must be suffering from combat fatigue—which, after a lot of decades of hard work, I just do not believe in. We need more of the same kind of fine, rugged courage our old prairie schooner granddaddies had. Myself, I'd a shade rather buck the line than run the ends. Good punting is part of the game, and the forward pass is now moral. Even the Statue of Liberty play has its legitimate uses. But being afraid of the scrimmage is no part of the game.

There's a problem, yes—and it is a real one. But is it not best solved by each paper for itself? There is nothing so properly precious to a newspaper as its own individual personality. Cast them all in one mold, and the next step is a New Deal newspaper for the entire nation—and you know how foolish and weak and altogether unworthwhile that would be!

I'D SAY IT THIS WAY—

Would you say "He put in time and effort," or "time and efforts"?—*Illinois*.

There isn't any great difference, but the first form is a little neater than the second, and for that reason is preferred by most people.

ECONOMY, OFTEN EXTRAVAGANT

Have just been reading proofs on a big job. They have two pages, side by side, on a slip. I say this may save paper, but—well, I do not think it is good business. What say you?—*Florida*.

After a little study of the rather cloudily indicated situation, I have this to say: It looks as though the proofs were crowded, to save paper—and perhaps cost more in time and labor than they saved in paper. The marks would be crowded, you would have to use lines connecting the error with the marginal change, and the operator making the cor-

rections would lose time in following the lines. It seems to me you are quite correct in calling this an expensive, extravagant form of economy. New Deal economy, isn't it? The old plug of a printer knows more about it than the college professor who has the say-so. Or am I ready for the firing squad? Anyhow, I have said what I think.

SHORTHAND WRITING

I have been making some notes. Here are some examples of modern clipped construction: "... the sky, at that time alive with German planes"; "Mr.

"Impossible," Says Old Doctor Teall, "to Put Mr. Hyphen in His Place with a Joke"

BY EDWARD N. TEALL

"Much needed material has gone to war" means one thing, and "Much-needed material has gone to war" means something else.

In the first expression, *much* is a straight adjective, modifying (as also does *needed*) the noun *material*. Webster's first definition of *much* is of the adjective sense: "Great in quantity, extent, or duration." Then follow the noun and adverb definitions, as in "You have done *much* for us," "This is *much* better."

In the second expression, *much* is an adverb, compounded with the participial adjective (or adjectival participle) needed to make a new unit of sense.

Now: the master rule in compounding is: *use the hyphen when its use is absolutely necessary for clearness*.

It is now quite generally agreed, as evidenced in common usage in print, that the hyphen is needed in modifiers compounded of an adjective and a noun (as "a hot-water faucet"); of noun and perfect participle (as "an air-cooled engine"); of a numeral with a participial adjective (as "a three-sided figure"); of a noun and an adjective (as "snow-white").

These following expressions are typical of those that invite use of the hyphen: *bow-legged*, *cross-eyed*, *flat-footed*, *hard-headed*, *horse-faced*, *left-handed*, *one-eyed*, *tight-fisted*.

Then comes a twilight zone. There is nothing like unanimity in theory or agreement in practice in connection with such forms as "a highly polished surface," "a highly-polished surface"; "a thoroughly done (or thoroughly-done) job." But as a rule, good writers and skilled proofreaders prefer NOT to use the hyphen where the first element is an adverb ending in *-ly*.

There is a distinction to be observed between the two kinds of adverbs: those which do and those which do not end in *-ly*. It is not a fancy, theoretic distinction; it is a real one, based upon the fact that in some combinations ambiguity is an actual danger, while in others it is

not encountered at all. "Much needed material," "much-needed material" present the situation with vivid clearness.

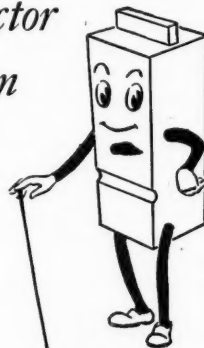
Even persons who lean toward the hyphen are not so keen about it in compound expressions beginning with such adverbs as *well*. Nobody could think that "a well dressed man" would mean "a well man who is dressed." The adverb "well" hooks up with the participial element in the combination, unmistakably.

These remarks are inspired by a letter to the editor of the IP, in which a New Yorker asks: "Will you please ask your *Proofroomer*, Teall, how he justifies his 'sky-blue dress' with his 'well dressed man'?" Or did his proofreader run out of hyphens? Surely, a man who is well dressed must be a well-dressed man."

Clever, but far from final. In my book, "Meet Mr. Hyphen—and Put Him in His Place" (Funk & Wagnalls, 1937), at page 90, I met this argument (eight years in advance), with this remark: "Distinction is to be made between the attributive and predicate uses of these combinations. A well-told story is a story that has been well told."

I said "I do not, in my own writing, incline to this use of the hyphen" (that is, in such expressions as "a well-meant act"). May I ask my humorous but too didactic friend in New York to borrow or steal a copy of "Mr. Hyphen" and read the last paragraph on page 90?

I have been working on this hyphen business for more than twenty years—and have not found all the answers yet. But a thing that's worth while (predicate use) is a worth-while or worthwhile thing (attributive use). Don't try to make rules for hyphening without keeping SYNTAX in mind!



The PRESSROOM

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential.

By EUGENE ST. JOHN

and Mrs. Blank, known to generals and privates alike"; "the men bossing the home front"; "the American troops now fighting in Sicily"; "the new thousands now pouring into industry"; "the torrent of news pouring in"; "the impulse for revenge churning inside him." Are these good English?—*Michigan*.

I think they are bad English; b-a-d English. They are American of the '40's—and so, there isn't a thing that you can do about it. I myself would write, "Mr. and Mrs. Blank, who are known . . ."; "the men who are bossing the home front"; "the American troops who are now fighting in Sicily"; "the torrent of news that is now pouring in"; ". . . the sky, which at that time was alive with the German planes" and so on. Perhaps this is old-maidish, but I do like to say exactly what I mean.

TECHNICAL

How do you aline numbers, when they go from one digit to two, or three, or more?—*Pennsylvania*.

In the Bible you will see the numbers from 9 on with the first digit one em in, and the second digit to the right; but ordinarily the first digit is to the left, and the second lines up with the one-figure numbers. Like this: 9, not 9 . Of course

10 10

the Bible verse numbers are not in straight-ahead columns, and paragraph indention is always the same. Alinement of figures in tables is an art. Decimals look "funny," but as long as you keep the decimal points in line, you are all right:

2.5
7
.123
1716.1716
43.00009
.2
10.001
.3
7945

HOW ARE YOUR SUBJUNCTIVES?

In the sentence "Many a man would be poor if it wasn't for his friends," should "wasn't" be changed to "weren't," or are the two words interchangeable?—*Ohio*.

In ordinary talk, "wasn't" will do. In writing, the subjunctive form "weren't" is perhaps better. If you want to be really flossy, say "Were it not."

PICK-UPS

Here are a couple I picked up: "well-cut men's clothes," "artistic children's books."—*Vermont*.

Thanks for the nice contribution to the gaiety of the proofreader's work. Anything I might say would only be painting the lily.

EQUIPMENT FOR SPECIALTIES

I will appreciate some information on the following matters. First, I want to get a small rubber stamp making outfit, the most modern and up-to-date with automatic heat regulator, approximate size 6 by 9 inches, together with all accessories. Second, I want a gold stamping machine with automatic roll feed, capable of stamping a 3- by 5-inch die on ribbons, paper, leather, and other similar materials. Third, I want copperplate equipment for stationery. I want to get a handbook on this process and I would like to study a course in a school where it is taught.

Perhaps you would also be interested in rubber platemaking equipment with which you may make your own printing plates as well as rubber stamps.

The gold stamping may be done on regular printing presses with an accessory foil roll feed as well as on stamping presses and this may prove a better buy (for you to decide) than a stamping press.

For the stationery in question you will need a copperplate press since this process cannot be worked on letterpress machines. The manufacturers of presses and supplies for this process will be pleased to inform you about practical details and even arrange to give demonstrations of platemaking and copperplate printing presses. All handbooks on copperplate printing are off the market and out of print but you may still find copies in the great public libraries of the larger cities.

Another press that might interest you feeds from the roll, prints in colors, embosses, and die cuts in one operation.

SNAP-OUT AND PRESS CARBONIZING

In the June issue of *THE INLAND PRINTER* two inquiries were answered which are of interest to us. Will you please send us information about spot carbonizing on the press?

While spot carbonizing on the press is done on all kinds of both writing and uncoated printing papers, the best results are obtained on writing papers, coated on both sides in the case of bonds. Next

best surfaces for this process are the smoother of the standard ledgers and bonds.

Because of the difficulty of making an ink which would not dry out in time and weaken in copying value, recourse was had to the use of heat in printing and the addition of wax to the ink. By means of an electrical heating system, accurately controlled, the press and fountain are heated. Synthetic rollers and stereotype plates are used. Melted wax is added to the heated ink in the fountain and printing proceeds in the regular way.

For the hand folding, perforating rules are run in the forms. Ingenious padding by the paper-cutting machine operator makes it possible to cut up the lifts of carbonized stock without smearing.

COLLATING AND SPOT CARBONIZING

In the June issue a reader questions a source of supply for collating and gluing equipment. Since we are vitally interested in equipment of this type, would you kindly forward to us information concerning the manufacturers of the collating and gluing machines and printing equipment by which this work is most economically produced?

Also in the same issue is a question concerning carbonizing on the press. Would you kindly give us information concerning this process and the manufacturers' names who make the carbonizing ink for spot printing of this type?

While gathering (collating) and wire stitching machines and inseting (inserting) machines, invented respectively by Juengst and Kast in this country, came into use in the first decade of the present century as the most rapid method of assembling the printed sections of magazines, it was not until recently that a collating and gluing machine appeared on the market. It was designed to facilitate the assembling of the parts of the snap-out and the zigzag types of multiple billing sets, a division of printing which has experienced quite a tremendous increase in its volume during the present extraordinary activity in large and small industrial plants.

Besides these two types of gathering and binding machines, there are various other types of collating or gathering machines which also wire-stitch or sew together the collected units and which are designed for use in the commercial printing plants and binderies other than large magazine and multiple billing plants. Some of these machines are hooked up with the delivery of the printing press for continuous production. So in order that you may have the complete picture and be qualified to make an intelligent selection for your own needs, we are sending you a list of the various assembling machines of all types on the market.

Carbonizing on the press is another of the innumerable make-shifts which printers are tempted to dally with because of the speed of the modern printing press. The carbon paper manufacturer uses a hot steel roll to apply the melted wax-ink coating on to the web of paper and the web next passes promptly over a chilled steel roll which will set the wax-ink without drying it. The coating is formulated never to dry because drying would defeat the purpose of its invention.

Similar conditions must be provided on the printing press to approach real carbonizing and are obtained by an accessory patented electric heating system which will maintain uniform heat while the melted wax-ink in a heated fountain is fed to the inking system of the press, fitted with synthetic rollers to withstand the heat. The spot carbonizing is from the stereotype plates. As soon as the sheet drops from the extension delivery to the pile, the wax-ink has set.

Perforating rules are carried in the form to make the hand folding easier. The operators of papercutting machines have worked out a system of padding with chipboard that enables them to cut the lifts of spot carbonized sheets without smearing. This is the best system of spot carbonizing that we know of at the present time.

Some printers run this work on a high-speed small flatbed press with a heated fountain, using a wax-ink but without the above mentioned heating system. This makeshift is better than using unheated carbonizing ink which dries too rapidly for good copying. Your inkmaker will be glad to advise you. He should be consulted because while spot carbonizing may be done on various kinds of paper, the ink must be suited to the paper and the inking system of the press to be used.

DRY TRANSFERS

In the June issue you published an inquiry from a subscriber asking for the source of manufacture of dry transfer printing equipment. We are interested in having this list. We know of only one concern which makes these machines and would like to know the others. If you know of any one making dry transfer ink we would like also to have the name and address.

Because the application of dry transfers on a large scale as on hosiery, for example, is by machine fed from a roll of printed dry transfers, it is likely that more rolled than flat transfers are used. There are a number of manufacturers of equipment for producing dry transfers and they have developed the

special transfer inks, transferred to the textile by a special heated appliance. We are sending you the list of suppliers and suggest that you write them. That is the only way to learn about the latest equipment.

REGISTERING UNDERLAYS

When registering an interlay or an underlay on the bottom of a plate that is not square or rectangular but irregular in outline on the face, such as vignettes, cut and lift a V around two details and match it on the face of the plate. Crease sheet on outer edges at the corners. With a ruler, line from one crease to the other and trim. Paste in the center of back of plate.

TOP FLIGHT *Craftsmen*....

WALTER F. SCHULTZ, NO. 26



THAT "dynamo from Dallas," Walter F. Schultz, president of the International Association of Printing House Craftsmen, is a living demonstration of the "share your knowledge" motto of the organization.

His early ambition was to be a teacher. He trained for this profession and at 17 was teaching country school. But he decided that every man should know how to do something with his hands as well as his mind, that a trade should be as enjoyable and profitable as a profession.

So he became a Franklin disciple, spending a year in intensive study of presswork, composition, bindery, linotype, and editorial work. During the next thirty-one years his trade mainly supported him, only three years of that time going to his profession and, at that, he used those years to teach hand composition at Southwest Vocational School.

Born early in the 90's in Bloomington, Illinois, his family moved to Iowa for twelve years, and then to South Dakota in 1906. There a country weekly introduced Walter to the fascination of print and writing.

He began entering and winning writing contests, including one held by a Chicago school paper, in which he carried off second prize in a field of 600. This success decided him to learn more about English and grammar so he attended Huron College Academy and summer normal.

After two years of studying and teaching in South Dakota, he moved to Texas and entered Keene Academy.

Soon Walter was at the Southwestern Union Record School of Printing and Linotyping, where, as prize pupil, he was awarded a linotype and floor job with the Southern Publishing Association at Nashville.

Leaving Nashville, he resumed teaching, in Georgia and Oklahoma, but in 1918 he moved to Dallas and got a job as a "two-third" at the Egan Printing Company, where by 1927 he had become composing room foreman.

That same year the Dallas Club of Printing House Craftsmen was organized and Walter's work as education committee chairman was so outstanding that he was appointed a member of the educational commission of the International Association. He has been president of the local club, for three years was its secretary, and for five years was district representative. In 1941 he was elected third vice-president of the International Association, in charge of the membership campaign. His third year, 1943-44, all records of new memberships were broken.

With becoming modesty but rank understatement, Walter says: "The only thing I have had to offer the Craftsmen's Movement was hard work. I'm just a good plow horse who can never say no when there's a job to be done. But I've had a lot of fun doing them, and believe I have made a lot of friends, too."

His present work is as an editorial production manager in charge of the typography, layout, design, and composition planning at Farm and Ranch Publishing Company. Officially, he's associate editor of *Farm and Ranch*.

Walter is almost as enthusiastic about his hobbies as he is about his work. He golfs, bowls some, and loves spectator sports. He collects stamps and fractional currency, publishing a check-list on the latter.

The spell of the schoolroom hangs onto him—he's constantly taking courses to learn more. He is a contributor to many trade journals and a few years back Walter F. Schultz conducted a department in *THE INLAND PRINTER*.

Typographic Clinic

● Redesigning the first page of a simple four-page bulletin issued each month to the members of the Duluth-Superior Club of Printing House Craftsmen is the problem before us. Due to a number of faults in design, the original is none too interesting. Too many points of interest fight each other on the page, thus causing a spotty and disjointed appearance. There is sufficient white space, but it is so scattered in and about the design that it loses its effectiveness. Because they are jammed into a compact, conventional design, the type lines lose their oomph. The rules at top and bottom of lines at the head of the page as well as those at the foot seem very much out of place, as does the single black dot.

In resetting, the page an effort has been made to achieve something a little different without distorting the importance of the message. Here one is able to grasp the necessary information with little effort, because it is not jammed into a meaningless shape. It is simple to read also because the important points "What," "Where," and "When" have been sufficiently displayed according to their importance. White space in the resetting is part and parcel of the design and the black dots add a decorative touch. The type faces Bodoni and Onyx harmonize beautifully.

—By HOWARD N. KING



FRIDAY, JANUARY 26

DULUTH-SUPERIOR CLUB OF PRINTING HOUSE CRAFTSMEN

presents

SHOP PRACTICES

that Help

PRODUCE SALES

by

HARRY LOOSE

Type Merchandising Division of American Type Founders Company Chicago, Illinois

Employing printers and others interested in the above subject are urged to attend

CENTRAL YMCA • PARLOR A

6:00 Promptly Cafeteria Dinner, 50c

Crafttalk
Vol. 9 No. 5 JANUARY, 1945

DULUTH-SUPERIOR
CLUB OF PRINTING
HOUSE CRAFTSMEN
PRESENTS

Crafttalk
JANUARY 1945
Volume 9 • Number 5

**Shop Practices that
Help Produce Sales**

By HARRY LOOSE, Type Merchandising Division of the American Type Founders Company of Chicago, Illinois . . . Employing printers and others interested in the above subject are urged to attend.

Friday Evening • January 26th

CENTRAL Y.M.C.A. PARLOR A 6:00 PROMPTLY
Cafeteria Dinner, 50c

Craftsmen Hold Annual Meeting Discuss Local Club Management



H. GUY BRADLEY, of the Indianapolis, Indiana, Club was elected president of International Association of Printing House Craftsmen at its twenty-sixth annual business meeting held August 6 and 7 at Columbus, Ohio.

W. H. Griffin, of San Francisco, became first vice-president and A. Gordon Ruiter, Boston, second vice-president. All of the three men were moved up one step from their elective offices of the previous year. Gracie Oakes, Chicago, won a lively contest for the third vice-presidency in a race which included as candidates Edward A. Aitken, Toronto; Arthur Metcalfe, Montreal; and William Chase, St. Louis.

Ed Samuel, Cleveland, succeeds Charles W. Gainer, of Chicago, as treasurer, winning out over Albert L. Kolb, Buffalo. Herbert Threlfall, Providence, Rhode Island, was re-elected secretary.

The business meeting was an outstanding success in spite of war restrictions. Conforming to the ODT regulation which limits out-of-town delegates to fifty, the convention was the smallest held in the Association's history. Forty-two of the sixty-eight clubs in the International Association were represented at the meeting.

The outgoing president, Walter Schultz, has been on the official International Association staff in one capacity or another since 1928. Charles W. Gainer, active since 1914 in the Chicago club and in the International Association, was not a candidate for International office at the 1945 election.

Following the invocation by Rev. Raymond A. Vogeley of the American Lutheran Church, Sidney N. Howe, president of the host club, introduced Mayor James A. Rhodes, who heartily welcomed the visiting Craftsmen.

There were no speeches at this meeting. Craftsmen were in Columbus on business. Walter F. Schultz, president of the International Association for the past year, made a comprehensive survey of the year's work. With the membership growth, Mr. Schultz was well pleased. "Our amazing growth of 18.3 per cent the past year," he said—"and 14.2 per cent the year before, is surely a

source of great pride and satisfaction. We gained 1,182 members last year. This growth is indicative of a continued spirit of enthusiasm backed up by valuable educational programs in the local clubs and a strong international organization."

Of the sixty-eight clubs, fifty-four showed an increase in membership, eleven held their own, and only three lost members. Membership gains ranged all the way up to an increase of 90.5 per cent for the Citrus Belt Club. The ten ranking clubs in point of total membership now are: Chicago, 664; New York City, 427; Toronto, 358; Montreal, 347; Milwaukee-Racine, 236; Philadelphia, 232; Cleveland, 207; Cincinnati, 202; Washington, 189; and Baltimore, 181. Ten other clubs have more than 100 members each.

Chicago, New York City, and Toronto were winners, in that order, in the "membership drive handicap" for clubs that had 300 or more members as of June, 1944. In the 200 to 300 group, Montreal, Milwaukee-Racine, and Philadelphia show the greatest increase; 100 to 200, Cleveland, Baltimore, and Cincinnati; less than 100, Utica, San Antonio, and Fort Worth.

Mr. Schultz praised E. G. Hubbell, Des Moines, Iowa, chairman of the educational commission, for his excellent work under wartime conditions. "Because education is the foundation of our organization," said Mr. Schultz, "the work of the educational commission is the greatest of all our endeavors. It is my opinion . . . that the bulk of the work of the educational commission should be the duty of a paid executive secretary." He recommended that the educational commission provide for courses of study of: 1. Personnel management. 2. Plant supervision and management. 3. Production methods and management.

Mr. Schultz was pleased with the work of the new bulletin service bureau, managed by John E. Cobb, Portland, Oregon. "This year we have had more and better club bulletins than ever before," he said.

Activities of the public relations department under F. L. Ferris of the Topeka Club were described by Mr. Schultz. He gave a good account

of the work and difficulties of club visitation. The district conferences have felt the pinch of war, too. Mr. Schultz thought that there should be a manual of instruction for district representatives to help them to assist clubs in their territory.

It was the experience of Second Vice-President W. H. Griffin that trying to organize new clubs by mail is not successful.

Third Vice-President A. Gordon Ruiter announced that in his capacity as membership chairman for the International Association that 1,010 new members have been received. Mr. Ruiter reported, too, that a new idea worked out very favorably. This was the letter of welcome sent out to new members.

Secretary Herbert Threlfall reported that the club has had a successful year. Out of sixty-eight clubs, only three have shown a loss of membership. Combined membership is 7,572, which includes 449 members in the armed services.

Treasurer Charles W. Gainer said that a comparison of the disbursements with the budget set up by the board of governors was evidence that officers and commission chairmen have handled the Association's funds in a careful manner. He recommended that suggestions for new projects be given careful consideration lest Craftsmen enter the field of other organizations and probably become involved in expenditures beyond the Association's income.

A convention feature which attracted great interest was the complete display of club bulletins from which the winners of the first Club Bulletin Contest were selected. First prize was awarded to *The Montreal Craftsman*. *The Chicago Craftsman* was adjudged second best, and the *Minnicrafter* (Minneapolis) as third. *Los Angeles Craft-O-Graf* and *The Columbus Craftsman* were awarded an honorable mention as also were *The Newark Craftsman*, *The Atlanta Craftsman*, and *The Milwaukee-Racine Craftsman*. The contest was sponsored by Lee M. Augustine of Cincinnati.

Newly-elected President H. Guy Bradley, in outlining the policy of the new administration, said: "We (and by that I mean the International officers) intend to do all we

can through the Craftsman Movement to gear the printing industry with all the latest technical improvements and to see that Craftsmen are informed on research in the graphic arts. Research is winning the war—it will overcome our printing difficulties.

"We firmly believe," explained Mr. Bradley, "that America is on its way—that demands for printing will be terrific. We expect thousands of new buyers in the printing market and it is our job to prepare so that we can successfully meet this increased demand.

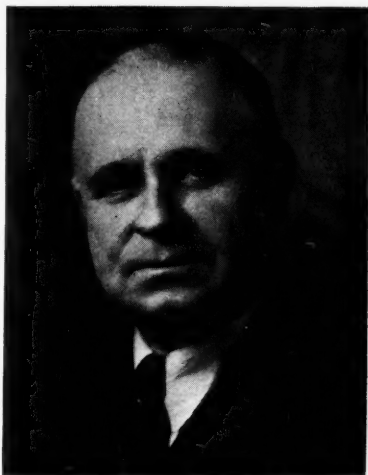
"Most of us think we have been busy in the recent past, but we must do even more. Being busy, of course, is a state of mind. Let us, by careful planning and employment of every known device, overcome this 'busy' situation. We must not allow busy nights to create dull days.

"No organization has more unselfish motives than the International Association of Printing House Craftsmen. 'Share Your Knowledge,' the Craftsmen's motto, actually provides the means by which club members receive an unconscious education—a painless education. Knowledge is best shared by actual contact.

"The new board," continued Mr. Bradley, "will be a democratic one. Every member will have a voice. That is the Craftsman way. We all feel," he concluded, "that whatever we can contribute to industry is our way of saying thanks for what the industry has done for us."

Following the installation of officers, President Bradley announced his appointments of the commission chairmen. They are:

J. Homer Winkler, chairman of Educational Commission; Herman A. Slater, chairman, Research Com-



President H. Guy Bradley began his career as a craftsman in 1935 with the Indianapolis Club. He was a charter member of that club

mission; Michael Ivers, chairman, Publications Commission; and F. Leslie Ferris, chairman, Public Relations Commission. The four men, together with the past president, Walter F. Schultz, will serve on the board of governors.

Under the general chairmanship of E. G. Hubbell, Des Moines, Iowa, the club management dinner was a huge success. Craftsmen exhibited a lively interest in the discussions on programs, club management, and membership campaigns.

Mr. Hubbell announced that the educational commission has worked out "folding chart" presentations which can be applied to any phase of printing. For example, electro-

The new officers for 1945-46: left to right, J. Homer Winkler, chairman of educational commission; Herbert Threlfall, secretary; Edward T. Samuel, treasurer; Grady Oakes, third vice-president; A. Gordon Ruiter, second vice-president; W. H. (Bud) Griffin, the first vice-president and H. Guy Bradley, newly elected pres.

typing can be outlined on a folding chart which provides a space for changes in the course which might be brought out during discussions.

A. Gordon Ruiter, third vice-president, Boston, presided over the discussion on membership. Mr. Ruiter described Boston's methods for getting the members out to club meetings. "First," he said, "preliminary notice is sent out, and then the club bulletin. After that, members are divided and assigned to a large telephone committee."

Jack Hagen, Chicago, prescribed "a good membership chairman" and personal letters to all prospective Craftsmen. He advocated "quality, not quantity" in membership personnel. Chicago checks applications for membership carefully to insure this aim. "A large list of names, many of whom are inactive, does not help the Movement," he said.

Russell J. Hogan, New York City, said that the New York Club had added 119 new members last year. This gain, he felt, was due largely to the fact that the club's educational program was featured in its promotional activities.

Norman Welch, of Toronto, announced that all his club's various committees get together and lay out a program for the whole year. In this way, all the members know in advance just what is in store for them. "Sing-songs," clinics, and a past-presidents' association are all helpful in getting and maintaining interest in the club.

Sidney N. Howe, president of the Columbus club, thinks interest is best developed by putting members to work. He decried enthusiastic membership "campaigns" as a type of drive the results of which soon "level off." Mr. Howe made a plea for outstanding speakers.



W. H. Griffin, second vice-president, in starting the discussions on club management, reminded the assembly that education is the primary interest of the Craftsman movement. In the discussion that followed, all volunteer speakers assigned entertainment a very minor role as a part of club management.

Fred Baillie, of Ottawa, Canada, advocated calling meetings promptly, and suggested "sing-songs" to put the club in a receptive mood. Wallace Ostroot, Minneapolis, said, "We try to be 'different' each month, giving the members at least one thing that will not be forgotten." Minneapolis has twelve meetings a year—with no stag shows.

Andrew George said that San Francisco, too, has twelve meetings a year, at which there is some entertainment but which never makes up a whole meeting. Mr. George said that according to his analysis of every known device, he had reached the conclusion that good speakers are the key to good attendance. Arthur Metcalfe, Montreal, agreed that "sharing knowledge" through good speakers is the shortest way to long attendance.

H. Guy Bradley, first vice-president, lead the discussion of educational programs. He asked for comments on how to keep members and to make them better men.

A. J. Bruder of the Cincinnati Club felt that education should be continuous. Subjects should be well chosen and methods for presenting those subjects should be analyzed. "We must not only keep up with developments in old, well-known fields but we must know about new processes," he said. "We must learn about such things as chemistry and engineering." As to presenting subjects, Mr. Bruder suggested more use of the demonstration method

and visual education. "Use movies, charts, and blackboards. Let the members *feel* new tools."

Neal Wendling, of Dayton, Ohio, placed plant visitation high on the educational program.

Harry C. Susemihl, Philadelphia, advised occasional lectures for apprentices—not held in connection with the regular meetings but designed for the future Craftsmen of America. These lectures should not be too technical, but should explain fundamentals. Mr. Susemihl thought, too, that supervisory problems should be given more importance on the educational program.

Roy M. Moore, of Providence, pointed out that the good speakers might be found by a search of the club's own membership. Discussion revealed that many members like to get their education during the question and answer period.

The following resolutions were passed by the delegates at the Columbus meeting:

That a committee be appointed by the board of governors to survey the possibility of having a full-time executive secretary (in line with a recommendation made by President Schultz in his annual report);

That the Public Relations Committee started by President Schultz as a special appointment be made permanent, the chairman to have a voice on the board but no vote;

That an Industry Relations Committee be established for the purpose of promoting better relations between the International Association and the graphic arts industries, the chairman to have a voice on the board but no vote.

The delegates also passed a resolution commending Charles W. Gainer upon his work as treasurer.

The San Francisco plan of reorganization, which calls for an execu-

utive secretary on a full-time basis, created a great deal of discussion and received majority support from the delegates. The very exceptional growth of the organization in the past two years and the present plans for expansion of educational services have indicated the need for an executive secretary to relieve the elected officers and commissions chairmen who work without pay.

The new officers led the discussions at the Club Management dinner on Monday evening, which was in charge of E. G. Hubbell.

Mr. Winkler, the new chairman of the Educational Commission, installed the new officers. Past President Harvey Glover, of New York, made the presentation of jeweled medals to the retiring officers, Past President Schultz and Past Treasurer Gainer. Ralph H. Wetherbee of the Columbus Club acted as master of ceremonies for the various sessions. C. C. Ritter of Memphis was sergeant-at-arms for the meeting.

The delegates visited the Battelle Memorial Institute in Columbus on Tuesday. J. Homer Winkler, new chairman of the Educational Commission, who is the supervisor of graphic arts research and coordinator of scientific procedure with practical printing problems at Battelle, explained the highlights in Battelle's plan to expand and increase its research in the printing and allied industries.

In the trip through the laboratories, the Craftsmen were especially interested in plastic molds for electrotypes, and in a laboratory equipped with a great variety of printing machinery.

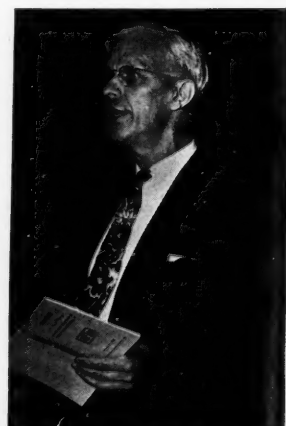
Montreal extended an invitation to the Craftsmen to come to that city for the 1946 convention, and the offer was approved by the new board of governors.



Management discussion is opened by W. H. Griffin, first vice-president



Retiring after five years as International treasurer, Charles Gainer (left) received a jeweled medal from Harvey Glover, a past president



A. Gordon Ruiter, second vice-president, leads discussion on membership

★
This section is devoted
to short and timely items
concerning men and events
associated with printing.
Copy must reach the editor
by the twentieth of month
preceding date of issue

THE MONTH'S NEWS

R. R. DONNELLEY & SONS COMPANY WINS OUT IN STRIKE TO FORCE A CLOSED SHOP ON COMPANY

● R. R. DONNELLEY & SONS COMPANY, Chicago printer and lithographer, on July 17 was declared victor in the strike which was started June 3 by Unit No. 1 of the International Printing Pressmen and Assistants' Union and was also supported by compositors, rotogravure members of the photoengravers union, and Local No. 4 of Amalgamated Lithographers of America.

Twice during the six weeks' strike, the War Labor Board ordered the strikers to return to their jobs and resume negotiations. The lithographers obeyed the WLB on the basis that it was not their strike because their negotiations with the management all had been in progress when Unit No. 1 was called out on strike.

On July 15 George L. Berry, president of the pressmen's International Union, sent an order from Tennessee that the members of Unit No. 1, including all skilled pressmen and unskilled press-room employees, should return to their jobs at once. The other strikers returned to work forty-eight hours later.

Leaders of the defeated strikers publicly announced that they would resume negotiations where they left off when they tried to force a decision by the Donnelley management to agree to a "closed" shop, which the management announced could not be forced upon them under the Wagner Act.

At no time during the strike were more than 23 per cent of the Donnelley employees out on strike, the management announced. The plant's production of magazines and other urgent work during the strike was about 85 per cent of its output when all its employees were at work. Subscription deliveries for *Time* and *Life*, its principal weeklies, were made 100 per cent, but newsstand sales were sharply restricted. Mail order houses experienced delay in getting out their Fall and Winter catalogs which were scheduled for delivery through the mails early in July. Instead, they were to be mailed out during August.

One of the ironies of the whole strike, printers employing union labor remarked, was that their presses—in union shops—were shut down 100 per cent on all work destined for Donnelley customers whether the work was part of the jobs done in the Donnelley plant or independent of them. All the "struck work" contracts were rigidly enforced by the striking unions.

Woodruff Randolph, the president of the International Typographical Union, criticized the War Labor Board for having made a "puerile decision" by order-

ing the strikers to return to their jobs and submit their grievances to arbitration. The criticism was published on page 19 of the July issue of the *Typographical Journal* and reads in part:

"The Donnelley Company did not ask the War Labor Board for its help. The decision of the Board is being ignored by all of the unions and all the members thereof. It appears that there is nothing that the War Labor Board will do in the interests of the strikers, and it is quite evident that the strikers are not going to permit the War Labor Board to do them unending and irreparable damage."

The controversy of trade unions with the Donnelley management dates back forty years. It came to a head last November when elections of employees under the auspices of the NLRB gave five unions majorities in the voting. With this right provided by the Wagner Act, the unions then entered into bargaining relations with the manage-

ment whereupon the NLRB withdrew from the scene of action. Under the law it could not become a party in the bargaining negotiations.

For more than six months—from November to June 3—unions encountered difficulties because of their insistence that the management approve of a "closed" shop; also because of differences in job classifications as provided in union contracts in force in Chicago plants, and as defined by the Donnelley management. These two issues could not be settled, whereupon the union leaders who had been designated by the employees as bargaining agents called the strike and set its picket lines, across which no union member was to go.

During the strike both sides issued numerous pieces of literature which were distributed to the working Donnelley employees. On the one hand they were told that their best interests would be served by joining the strikers. On the other hand, they were told that the Federal laws did not require them to join unions, but if they did join, their rights would be respected by the management. One of four statements on the subject was:

"Employees shall be free to join a union or not join a union as they see fit, and employees may remain in or resign from a union as they see fit."

The literature issued by the management to employees was in line with sentiments which were expressed by Thomas E. Donnelley, 78 year old chairman of the board of directors, during his testimony twenty months ago before the NLRB hearings, and which were reported in the January, 1944, issue of *THE INLAND PRINTER*. At that time Mr. Donnelley said: "Employees have a right to be union or not as they like, and there will be no criticism or discrimination in either case." Another remark was that it was up to the employees whether they want to be union or not. "It is beyond our power. The Wagner Act changed our policy."

RESUMES SALES ACTIVITIES

That the sales staff of the Miehle Printing Press and Manufacturing Company is beginning to resume its former activities is evidenced by the return of Harold H. Shierk to Detroit, with temporary headquarters located in the Fort Shelby Hotel. He has been assigned to his former territory consisting of all of Michigan as well as parts of Indiana and Ohio.

For the past three years, Mr. Shierk, like other sales executives of the company, has been devoting his time to the Miehle factory in Chicago doing special war work, which will gradually be displaced by normal manufacturing of presses for the letterpress and lithographic branches of the graphic arts.



BUSINESS reply cards plainly say right on them: "No Postage Stamps Necessary if mailed in the United States." Yet we sent them to our Canadian subscribers when we wanted to find out how many readers each copy of *THE INLAND PRINTER* has.

We were very chagrined over thoughtlessly sending out these cards but pleased by the great number of Canadian subscribers who promptly filled out the cards and affixed stamps to them.

The Maple Leaf Forever! In other words, thanks to the Canadian branch of the IP family.

INCREASE PAPER PRODUCTION

Improvement in the paper situation is indicated by the official figures published during July, of the Bureau of the Census of the Department of Commerce, based upon data covering products of all known paper mills for the month of May, compared with the figures for April.

All types of paper reported for May aggregated 1,515,682 tons, as compared with 1,424,285 for April, an increase of 91,397 tons.

Figures (in tons) for particular kinds of papers follow:

	May	April
Printing paper (groundwood)	21,023	19,001
General book paper.....	90,804	85,293
Converting book.....	31,177	30,992
Other book paper.....	124	103
Writing paper.....	64,553	58,977
Cover and text.....	4,406	4,170
Reproduction	3,893	3,732
Bristols		
(Includes government postal card stock)	6,572	6,257
Thin paper.....	5,158	5,025
Other fine paper.....	371	120
Coarse wrapping paper manufactured during May was 171,806 tons compared to April quantity, 154,226 tons; converting paper, May, 73,290 tons, April, 63,841 tons. The paperboard manufactured in May amounted to 793,560 tons, and in April, 753,574 tons.		

WILL IMPROVE CENSUS DATA

United States Census Bureau statistics covering graphic arts will include more detailed information about number of skilled persons—by occupations—if plans made by the Graphic Arts Trade Association Executives are carried out. A committee of five named at a recent meeting of GATAE held an all-day conference in Chicago on July 20, with A. S. Thomas, of Washington, D. C., an economist employed by the Bureau of Census of Manufactures.

The trade association secretaries told the United States official that tabulations should be made of the number of compositors, pressmen, and other skilled employees, also of how many men and women are employed in the lithographic end of the business. The secretaries assured Mr. Thomas that each of the associations represented in GATAE will do its utmost to induce all printers to answer the census questionnaire when copies are circulated in the industry to gather information.

The four trade association secretaries present at the conference were S. F. Beatty, of Chicago; F. E. Winsor, of St. Louis; C. C. Means, Detroit; and E. P. Rockwell, Columbus.

RETURNS TO AGENCY

J. C. Patterson recently resigned his position as sales manager of F. P. Rosback Company, Benton Harbor, Michigan, to rejoin Meermans, Incorporated, Cleveland, Ohio, an advertising agency with which he was connected for three before he entered sales work for the Rosback organization.

ANNOUNCE D.M.A.A. CONTEST

Direct mail campaigns produced from September 1, 1944, to August 31, 1945, will be eligible for entry in the annual competition of the "Fifty Leaders" of the Direct Mail Advertising Association, an announcement states. Edward N. Mayer, vice-president of the DMAA

has named Donald Macaulay, New York representative of S. D. Warren Company, as chairman of the contest, and George Benneyan, of the American Newspaper Publishers Association, as chairman of the judges.

Special plaque awards for which users of the campaign will compete include one for the most outstanding campaign to consumers, one for the outstanding dealer education campaign, a house organ plaque, an effective letters plaque, an industrial direct mail plaque, and the showmanship plaque.

Printers who desire to enter campaigns may obtain more information from Direct Mail Advertising Association, 17 East 42nd street, New York 17, New York.



By R. Randolph Karch

1. What metal, lighter than paper, may become a possible future paper substitute?
2. What difficulty may be encountered in the use of fluorescent lighting in the composing room?
3. A published book usually reaches its top peak of sales in about six weeks. True or false?
4. Electrotypes used in book printing often run for twenty-five or thirty editions, totaling hundreds of thousands of impressions. True or false?
5. The offset printing frames should not be kept in close proximity to windows. Why?
6. Stainless steel litho plates, compared with zinc or aluminum, have a surface
 - a. Twice as hard
 - b. Three times as hard
 - c. Five times as hard
7. In lithography, the fountain water acidity is best kept at a minimum by pH control. True or false?
8. The higher the moisture content of paper, the less drier is required in litho work. True or false?
9. What is the favorite color of most adults? Why?

DONNELLEY PLANS EXPANSION

Expansion by R. R. Donnelley & Sons Company to the south of its present plant at Twenty-second street and the Illinois Central Railroad was indicated by its purchase of a square block of land running 620 feet along the railroad at Twenty-third street and South Park avenue, in Chicago. A two-story building to be erected on the site will cost about \$1,000,000, according to estimates of real estate men.

The building occupied by the company at present is eight stories high and contains about 1,000,000 square feet of floor space. Additional buildings in the neighborhood are occupied for special work and for storage.

The Donnelley company also owns the vacant property of one block area west of its present buildings, and plans had been made to erect structures upon it. The war interfered with fulfillment of those plans. Meanwhile the plant at Crawfordsville, Indiana, has been materially enlarged. The company normally employs about 6,000 persons.

POSTPONES CONVENTION

Officers and members of all subordinate locals of the International Typographical Union were notified officially that their eighty-eighth International convention planned for Charlotte, North Carolina, was postponed because of the adverse decision of the War Committee on Conventions. The ITU convention was set for August 18 to 24.

Annual reports of officers of the ITU were published in the July issue of the *Typographical Journal*, as usual.

HAMILTON ADDS STAR

"We are proud to fly the 'E' flag with its three stars; it is our pledge for continued production essential to the Armed Forces," is the announcement made by the Hamilton Manufacturing Company, Two Rivers, Wisconsin, after it received the letter from Under Secretary of War Robert P. Patterson saying for the fourth time the company had won the Army-Navy Production award. The award is presented for an "outstanding achievement in producing materials essential to the war."

EDEN JOINS OGDEN PRINTING

O. K. Eden, for the past eleven years office manager and assistant to the executive vice-president of the New York Employing Printers Association, has just been appointed assistant to the president and secretary of the Ogden Printing Company, in New York City, Harry A. Gerson, president, announces.

While with the NYEPA, Mr. Eden was also the executive secretary of the Young Printing Executives Club, which he helped found in 1936; the secretary of the Binders Group, Color Advertising Printers and the Book Jacket Printers Groups of the association, and manager of the credit and collection department.

Mr. Eden, a native of London, England, received his education at McDonogh School, in McDonogh, Maryland, where he was in charge of the school's printing office from 1917 to 1919; at Johns Hopkins University; at the Ottomar Mergenthaler School of Printing, where he studied applied design and layout; and at New York University, where he took special courses in printing, reproductive processes, and binding. He also took several of the courses offered by the NYEPA.

For several years he was employed by the Baltimore & Ohio Railroad as a house magazine correspondent. And from 1924 to 1928 he was office manager and assistant to the owner of Charles H. Martin & Company, Baltimore printer. Going to New York City in 1928, he was employed by the Newcomb Printing Company (now the James F. Newcomb Company) in production and administrative capacities. In 1934 Mr. Eden was appointed office manager and confidential secretary to the NRA Code Director for the Commercial Relief Printing Industry, Sixteenth Zone, where he remained until he became the office manager of the NYEPA.

PLAN I.T.C.A. MEETING

Travel restrictions placed upon the general public by government orders will interfere with the twenty-fifth anniversary celebration of the International Trade Composition Association in Chicago, September 21 and 22. However, Lester A. Neumann, of Chicago, president of the ITCA, and Frank M. Sherman, Philadelphia, have arranged a program for fewer than fifty men to attend the conference and celebration from outside Chicago, and as many as possible who will be in attendance from the Chicago area. Ben C. Pittsford, secretary of the Chicago Typographers Association, is arranging plans.

PRINTER ERECTS BUILDING

The priorities have been obtained by which construction has begun of a building containing 30,000 square feet of floor space to house the plant of Motschall Company, lithographer and printer, at East Vernor Highway and Beaufait street, Detroit. The building will be one-story high, of steel construction, faced with stone and brick, and will contain features for handling materials automatically. The amount of money that will be invested has not been announced.

The Motschall Company was organized in 1914, in a single room on Gratiot avenue. Its business grew in volume so that it now occupies leased quarters in a four-story building at East Warren and Mitchell streets. Present facilities have become overtaxed by the volume of lithography and printing being done for military operations, and for that

OVER-ALL ORGANIZATION STARTS FUNCTIONING AS SEVERAL GROUPS MERGE INTERESTS IN P.I.A.

● AFTER more than a year's activity on the part of several groups, and particularly on the part of a task committee of eight members, the Printing Industry of America, Incorporated, started to function officially July 12, with headquarters in Washington, D. C.

The United Typothetae of America, which was organized at a convention in Chicago, October, 1887, ceased to function as of that date, all of its interests having been merged with the new over-all organization.

Also merged under the new name and by-laws are the interests of the Joint

These fourteen representative printers are: Harry Ambrose, of Nashville; Raymond Blattenberger, Philadelphia; William C. Boles, of Nashville; Donald L. Boyd, of Huntington, West Virginia; Robert Caffee, of Pittsburgh; James L. Cockrell, of Tulsa, Oklahoma; Carl E. Dunnagan, Chicago; Harry V. Duffy, Philadelphia; Harold W. Hill, Cleveland; Fred E. Little, Wilmington, North Carolina; Clyde K. Murphy, of St. Louis; James F. Newcomb, New York City; Ralph Thomas, Detroit; and Arthur A. Wetzel, of Milwaukee. Mr. Boyd and Mr. Newcomb constitute the temporary



P.I.A. Committee on organization, from left to right: James F. Newcomb, Harold W. Hill, Donald L. Boyd

Committee on Government Relations of the Commercial Printing Industry, a group that was organized two years ago to face the emergency of threatened paper-use restrictions which would have seriously curtailed the printing industry. The quick moves made by the Joint Committee to enlist the interest of all powerful units of the printing industry enabled the War Production Board to modify its restrictive orders.

Among these moves was a schedule of suggestions for paper saving which caused printers to cut margins, utilize lighter weights, and to otherwise save paper so that their press impressions were not adversely affected. The Joint Committee ceased operations July 31.

Because of war conditions it is now improbable that the planned general

executive committee to operate headquarters in Washington.

Assurances that the Printing Industry of America will really function on a nation-wide basis to include all letterpress groups of printers have been furnished to the general committee by the votes reported as THE INLAND PRINTER was going to press. Printers' groups in Los Angeles, Chicago, Detroit, St. Louis, New York City, and other key cities in which the old UTA was not operating, joined the movement officially during July. All cities in which the UTA had been functioning during the past several years are also committed to the new set-up, the firms having cast 829 affirmative votes for the merger, and no votes being recorded against it.

In addition to the Joint Committee and the UTA, which have merged into the PIA, the Printers National Association, representing the groups and individual employers who have contractual relations with trade unions, has taken steps to become the "closed" shop division of the PIA.

It is also planned to have an "open" shop labor group in the new set-up, to balance the arrangement. Present plans call for the inclusion of the Employing Printers Association of America, to constitute the open shop division, in the event that its membership, now voting on the proposition by referendum, will agree to join the movement on an autonomous basis as provided in Article 10 of the PIA constitution. It is under the broad provisions in that article of the basic law that the closed shop division is also joining.

However, in the event that the Employing Printers' Association of America does not join, it will be necessary for the PIA to organize its own open shop group through which those open shoppers now in its membership may be represented in national activities. (Concluded on third page following)



Architect's drawing of the building now under construction for Motschall Company, Detroit printer

reason the firm has been able to get necessary priorities for building.

John M. Motschall is president of the company; Anthony R. Motschall is the vice-president; Lydia H. Motschall, treasurer; Wilbur Severance, secretary; Thomas J. Moran, Jr., salesmanager; and Marie C. Motschall, production manager.

convention of the printers of the nation can be held in October to elect the officers for the Printing Industry of America as provided in the by-laws. However, it is arranged that until such a general meeting or a convention is held, an expanded general committee representative of all printers' interests shall be in charge.

... and the world grew

SMALLER



Founded for the Future

A YOUNG NATION BECAME GREAT...BECAUSE

The printing press, during the 169 years of this nation's young life, has provided the electric spark of unceasing progress. Indeed, it was the wide printings of the fiery words of early patriot leaders which spurred our forefathers to create this nation. The printing presses have set the pace—always a bit ahead as the nation has grown—leading it onward with new ideas for the development of its riches and the betterment of its people.

Today, as we confidently look forward to victory in history's most violent war, we can proudly weigh the power which the printing and publishing industry has given our cause.

Tomorrow, new vistas will open to American printers.

The products of your presses will sweep to the ends of

this shrunken world, cheering the hearts of men

with the warmth of American ideals and stimulating

the world's markets with descriptions of wondrous American products.

As an institution which was "Founded for the Future," The

Butler Company will be ready with enlarged service in the

challenging period ahead. Our policy will be the same one

which has guided us for more than one hundred years. We shall

strive to be more than a paper source. We shall look on our large

organization and many resources as a unit built to serve you, the individual

printer, as an integral part of your business. It is this policy of cooperation

which has led so many printers to consider us the good friends which we

ever strive to be.

BUTLER DIVISIONS

CALIFORNIA—Los Angeles 11
Sierra Paper Company
4355 Fruitland Avenue

CALIFORNIA—San Francisco 6
Pacific Coast Paper Company
535 Folsom Street

COLORADO—Denver 17
Butler Paper Company
1751 Wazee Street

COLORADO—Pueblo
Butler Paper Company
1st and Main Street

ILLINOIS—Chicago 6
J. W. Butler Paper Company
223 West Monroe Street

ILLINOIS—Peoria
J. W. Butler Paper Company
1028 South Adams Street

INDIANA—Fort Wayne
Butler Paper Company
110 West Columbia Street

INDIANA—Terre Haute
Mid-States Paper Company
517 North 13th Street

MICHIGAN—Detroit 26
Butler Paper Company
851 Porter Street

MICHIGAN—Grand Rapids 2
Central Michigan Paper Co.
31 Market Avenue, N. W.

MINNESOTA—Minneapolis 15
Butler Paper Company
700 South Fourth Street

MISSOURI—Kansas City 6
Butler Paper Company
608 Wyandotte Street

MISSOURI—St. Louis 3
Butler Paper Company
3400 Market Boulevard

NEW MEXICO—Albuquerque
Butler Paper Company
100 East New York Avenue

NEW YORK—New York 17
Butler American Paper Co.
(export) 247 Park Avenue

OKLAHOMA—Tulsa 3
Beene Paper Company
Boston at Cameron

OREGON—Portland 9
West Coast Paper Company
1410 N. W. Johnson Street

TEXAS—Dallas 1
Southwestern Paper Company
1315 Pacific Avenue

TEXAS—Fort Worth 1
Southwestern Paper Company
70 Jennings Avenue

TEXAS—Houston 1
Southwestern Paper Company
Walker at Hutchins Street

TEXAS—San Antonio
Southwestern Paper Company
1215 East Houston Street

WASHINGTON—Seattle 4
West Coast Paper Company
1760 Fourth Avenue South

BUTLER COMPANY ★ ★ Since 1844

223 WEST MONROE ST. • CHICAGO 6, ILL.

WISCONSIN—Milwaukee 2
Standard Paper Company
316 North Milwaukee Street

William H. Barnes, head of the firm of A. R. Barnes & Company, printer and lithographer of Chicago, who is present chairman of the Employing Printers' Association of America, has expressed himself positively in favor of affiliation with the PIA, and has mailed a long personal letter accompanying the official notice sent to the membership.

Mr. Newcomb and Mr. Boyd, who now are the leaders in charge of headquarters at Washington, are retaining as the acting general manager L. Irving Lamphier, who for several years past has been the executive secretary of the UTA. Until such time as the general convention of the new organization shall change operating functions the new set-up calls for a four-fold program as follows:

1. Establishment of member relations department.
2. Establish a program of activity in field selling.
3. Set up a public relations program.
4. Make available within the industry the necessary leadership for consideration by the Board of Directors at the first annual meeting of the new association.

Much thought is being given by individual leaders to the personnel to be in charge of headquarters following the first general meeting. However, until a nominating committee functions, no names are being publicized as to who will fill the various positions.

Until October, the executive committee as well as the acting general manager will be kept busy determining what policies shall govern the operations, and lining up all the favorable units to take official action to join the organization so that they will be qualified to take a part in the general meeting. Unless all of the various groups have actually received charters from the PIA thirty days prior to the designated annual meeting they will not be eligible to qualify any of their men for office nor will they be eligible to vote.

The plan of organization is such that a regional or other local organization now functioning in the graphic arts may join the PIA as a body. In such an event all members of such a group automatically become part of the national organization. In the event that there is no local organization, or that the local group does not join the PIA, individual firms may join as members-at-large.

Leaders are enthusiastic about the success of the long-drawn-out efforts to harmonize all of the letterpress units so that one group represents the industry nationally. It is hoped that independent groups in other branches of the industry will become affiliated, in time, so that when any question arises which requires representation of the industry before congressional or other Government officials, the industry can present a united front in its appearance before them.

OFFERS PLATEMAKING SERVICE

John W. Thompson, the president of Monomelt Company, Minneapolis, has made arrangements with the Bakelite Corporation of New York, by which comprehensive new sales and a service will be offered to the platemaking trade. A trade name is being developed by the Monomelt Company to cover a service which will include equipment and materials for plastic molding for electrotypes.

BRITISH MINISTRY OF LABOR SETS UP SCHEME TO ASSIST APPRENTICES INTERRUPTED BY WAR

● APPRENTICES whose training has been interrupted by war service are to be beneficiaries of the "Ministry of Labor and National Service Scheme for the Training of Apprentices" which has been approved by the British Ministry of Labor. The Scheme was prepared by the Joint Industrial Council of the Printing and Allied Trades which group represents the British Federation of Master Printers, the Newspaper Society, and the Printing and Kindred Trades Federation, and is retroactive in its effectiveness to April 12.

Apprentices who are benefited by the terms of the Scheme are listed as those preparing for skilled occupations as follows: "letterpress compositor, letterpress machine minder, photogravure machine minder, lithographic printer, lithographic artist, monotype caster attendant, process worker, machine ruler, electrotyper and stereotyper, bookbinder, warehouseman (including cutter), male and female workers in other occupations in the industry for which there is provision in the trade agreements for definite periods of learnership, press telegraphist, and journalist, indentured apprentices only."

The new agreement, which contains twenty paragraphs, is to be signed by the employer, the guardian of the ap-

prentice, and by the apprentice. Only three sentences are contained in the agreement as signed by the three parties. They are:

"The Employer agrees to employ and train the Apprentice in the trade of in accordance with the terms of said Scheme.

"The Guardian agrees that the Apprentice shall, and the Apprentice also agrees to, serve the Employer in the said trade on the terms of the said Scheme.

"If any question arises as to the interpretation of the said Scheme or if any dispute occurs between the parties hereto, the question shall be determined as provided in the said Scheme."

The agreement form also provides a space in which the employer attests to the fact of completion of the apprenticeship in accordance with the terms of the agreement.

Compensation for the apprentices is provided for in the agreement, after a description of the qualifications of the persons who are to be beneficiaries of the "Scheme," as follows:

"The following allowances shall be paid by the State:

"1. A wages allowance payable in respect of training in the employer's establishment at the rate of one-third of the fully qualified workman's rate (including war bonus, if any) per week. No such allowance will be paid in respect of any apprentice: (a) until the date on which his original apprenticeship would have terminated; (b) for a longer period than four weeks, or,

"2. A maintenance allowance in respect of whole-time training in a technical school or other approved training center which shall be at the same rates as may be fixed for the industrial training of new entrants to industry, and

"3. A fees allowance to cover the fees charged in respect of apprentices who are receiving training in any technical school or other approved training center to an amount to be determined by the Minister.

"The period for which the allowances specified in 1, 2, and 3 above are paid shall not exceed in the aggregate, 104 weeks.

"Wages shall be paid by the employer to the apprentices at following rates:

"1. Up to the date on which the original apprenticeship would have terminated, the wages currently paid in that trade and district to apprentices who are in that year of their training which would have been reached by the apprentice had his apprenticeship not been interrupted by war service.

"2. Subsequently for the remaining period of training the fully qualified workman's rate (including war bonus, if any) for the trade and district.

"Provided that if the period of training under this Scheme exceeds 104 weeks the employer shall, at the expiration of the 104 weeks, when the wages allowance paid by the State ceases, continue to pay to the apprentice the amount not less than that stated in (2) of this clause."

It is stipulated in the Scheme that nothing is to prevent the employer from paying an apprentice even higher wages than set forth in the Scheme, nor is there anything provided to prevent the employer from also paying an

Answers to It's a Quiz

Here are the answers to the quiz on page 94. How well did you remember the information which you have read from time to time in previous issues of this magazine or have seen elsewhere?

1. **Magnesium**, which has one-tenth the weight of paper, takes ink, can be electroplated, costs about eight cents per pound, and is long-lasting.

2. **Reading non-inked type** or slugs. Fluorescent light does not cast shadows as an incandescent light does. Cure: ink the type or slugs, or place incandescent light over the banks.

3. **True**; after that time the demand gradually tapers off.

4. **True**; no serious signs of wear are expected.

5. **To eliminate quick changes** in the atmosphere; and because light from windows varies too much and affects the exposure time.

6. **c**; about five times as hard.

7. **True**.

8. **False**. The higher the moisture content, the more drier is necessary.

9. **Blue**. The lens of the eye grows more yellow with age, and absorbs 85 per cent of blue light while a child's eyes absorb about 10 per cent.

additional sum by way of bonus for efficiency. Such further payment shall not affect the amount of wages allowance payable by the State.

Persons who qualify as beneficiaries are those whose "apprenticeship to one of the skilled occupations mentioned in Clause 1 hereof has been interrupted by war service, that is to say whole-time service in (a) His Majesty's Armed Forces (including all training under the Military Training Act, 1939); (b) the Merchant Navy or Mercantile Marine; (c) the Civil Defense Services; (d) the National Fire Service; (e) the Police Auxiliary; (f) the Civil Nursing Reserve; (g) service in any of the capacities mentioned in the First Schedule to the Reinstatement in Civil Employment Act, 1944; (h) other work of national importance, including industrial work, provided they were employed under arrangements made or approved by the Minister."

The test to be applied to persons to be recognized as apprentices "will be that before going into the forces or entering on other war service the person was recognized as actually learning a skilled occupation, and satisfactory evidence of this will be required."

It is provided in the Scheme that the training the employer shall give "be continuous" in the employer's establishment and, "if practicable, of part-time or whole-time training given in a technical school or other approved training center."

The concluding paragraph states that "The general principle underlying this Scheme is that of encouraging and providing facilities for the reinstatement and training of all apprentices whose apprenticeships have been interrupted by war service with the companies with whom they were before leaving on war service, or, if that be not practicable, for their reabsorption into and training for the industry elsewhere."

FREE BOOK CONTRACT AWARDED

Carey Press Corporation, New York City, has been awarded a contract for printing 600,000 books by the New York City Board of Education, announces William H. Friedman, president of the company.

The books, of which 100,000 copies of each of six titles will be printed, are popular classics which will be given free to elementary and junior high school pupils.

The titles are "The Prince and the Pauper," by Mark Twain; "Treasure Island," by Robert Louis Stevenson; "Tom Sawyer," by Mark Twain; "David Copperfield," by Charles Dickens; an anthology of shorter works, and a sixth title yet to be chosen.

The free book project will feature collateral educational activities for the children, who will be encouraged to design end papers and bindings, do illustrations for the books, and create color designs for covers.

The books all will be produced at a price low enough to enable the city to give the books to children at a cost no greater than that required to lend them in the past. It is hoped that the experiment will engender in children a genuine love of reading and so encourage them to start acquiring other books to build their own libraries.

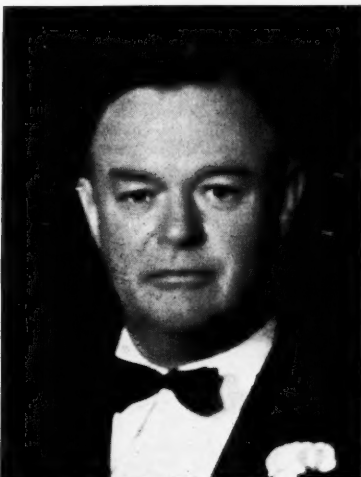
Introductions for the books are being written by Mayor Fiorello H. La Guardia; John E. Wade, superintendent of schools; and Hon. Mary E. Dillon, president of the Board of Education.

WILLIAM A. KITTREDGE

After an illness of several months, William A. Kittredge died on July 26 at Evanston, Illinois. For twenty-three years he had been director of design and typography for R. R. Donnelley and Sons Company, Chicago.

Born at Lowell, Massachusetts, in 1891, the son of a printer, Mr. Kittredge started early on his apprenticeship at Chelmsford, Massachusetts. By 1915 he was director of design and typography at the Oswald Press, New York City, and then the art director of Franklin Printing Company, Philadelphia, before coming to Chicago.

His ability and taste in typography contributed greatly to the typographic



WILLIAM A. KITTREDGE

and design standards of this country, particularly in the field of fine books. Volumes planned and designed under his direction regularly were included in the "Fifty Books of the Year" exhibition held annually.

Mr. Kittredge's work won high honors in exhibitions held by the Society of Typographic Arts, the Art Directors Clubs of New York City and Chicago, by the American Institute of Graphic Arts, and other organizations. Reproductions of his work have appeared in *THE INLAND PRINTER* for many years.

An honorary life member of the Art Directors Club of Chicago, the Chicago Society of Typographic Arts, and also of the American Institute of Graphic Arts (which awarded him its gold medal in 1940), Mr. Kittredge served on juries of exhibitions and authored many articles on design and typography. In addition to his position at the Lakeside Press, he was several times instructor in the Mechanics of Publishing course at Medill School of Journalism, Northwestern University.

His father, Mr. Albion Kittredge of Lowell, Massachusetts, whose trade he adopted so successfully, his widow, and a brother survive him.

FOSTER HEADS PAPER FIRM

C. G. Foster, for thirty years associated with J. W. Butler Paper Company, resigned on July 16 to become the president of Midland Paper Company which purchased from the Zellerbach Paper Company of San Francisco its Chicago division. This transfer of the

assets from Zellerbach to the Midland Company is in reverse of the deal on August 1, 1936, when Zellerbach entered the Chicago market by purchasing the assets of the Midland Paper Company, and later dissolved the corporation.

Associated with Mr. Foster in the purchase deal are Lester A. Neumann, a vice-president of Manz Corporation, who is treasurer, and Louis I. Kessler, an attorney, who is secretary of the new paper firm.

George A. Mueller, who was Chicago manager for the Zellerbach organization, and manager of the business when the former Midland Paper Company owned and operated it, retains his position with the title of general manager. He started employment with the concern in 1910 when it was organized under George R. Tolen.

Mr. Foster has served as chairman of various committees of Chicago Club of Printing House Craftsmen, and also served as president of the Printers Supplymen's Guild of Chicago. He started as a lad with the J. W. Butler Paper Company originally in the credit department, was a vice-president of the company for several years, and was rated one of its "star" salesmen, servicing some of the leading lithographic and letterpress printers in Chicago.

ELECTROTYPERS CITED

Charges have been filed, the Federal Trade Commission has just announced, against the International Association of Electrotypers and Stereotypers and fifteen regional and local groups that they have been fixing uniform prices for electrotypes, stereotypes, and matrices. Among the local groups named in the news dispatches were associations operating in the larger cities.

RECEIVED "E" AWARD

The Dayton Rubber Manufacturing Company, Dayton, Ohio, was awarded the Army-Navy "E" pennant June 29 at a ceremony at the plant in which Colonel J. C. Shouvin, of the United States Army, was the guest speaker. In presenting the pennant, Colonel Shouvin said that only 4 per cent of the war plants in this country have been thus honored.

The Dayton plant of the company, employing 2,000 workers, has been producing rubber rollers for the printing presses used by the Armed Forces, and also has been making rubber tires and tubes for all kinds of fighting vehicles.

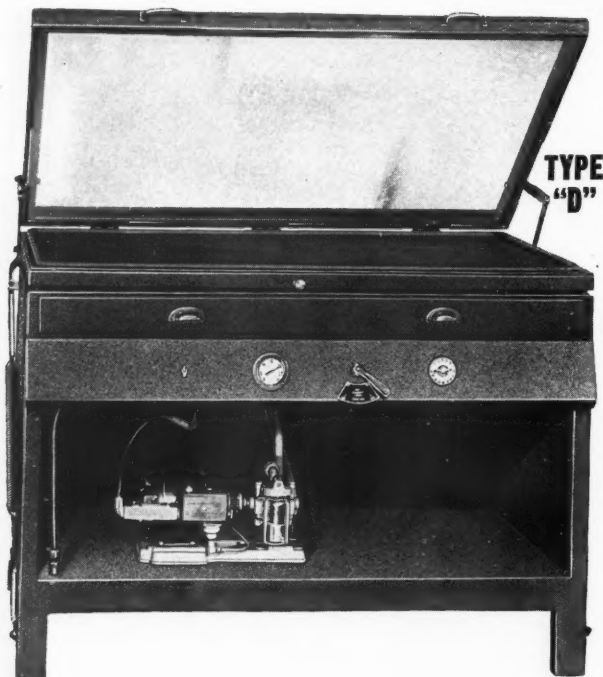
W.L.B. PENALIZES I.T.U.

Because the International Typographical Union has been refusing to obey its orders to stop strikes in newspaper offices in various cities, the War Labor Board has decided to refrain from approving ITU contracts until further notice.

Much publicity has been given in the daily newspapers to the controversy between organized groups of newspaper publishers and the ITU concerning ITU's contention that its laws must be incorporated in local agreements and are not arbitrable.

The hearings were held by the WLB Daily Newspaper Commission both in Washington and in Chicago at which newspaper strikes in seven plants were being investigated. These strikes were caused, the testimony at the hearings disclosed, by the refusal on the part of newspapers to agree beforehand with local unions that in the event of a

THE DOUTHITT VACUUM PRINTING FRAME



**TYPE
"D"**

A NEW and advanced Vacuum Printing Frame with modern improvements for speed, economy, and ease of operation.

Manufactured of metal throughout and has vacuum gauge, air valve, electric switch and interval timer attached to front instrument board in plain view and in convenient position for operation.

The spacious shelf on the printer is also a vacuum reserve tank from which the air is evacuated by a silent, rotary type vacuum pump equipped with a vacuum cut-out switch which automatically stops the motor at any desired vacuum and starts when the vacuum decreases five inches. This prolongs the life of the pump and motor and also creates instant vacuum between the two frames.

Exceptionally easy to operate, (Finger Tip Control) Automatic clamping. Instantaneous vacuum conserves floor space. Neat and compact in appearance.

DOUTHITT DIAPHRAGM CONTROL SYSTEM

**For Making Correct
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AUTOMATICALLY REGISTERS ALL THE OPTICAL FACTORS IN PROCESS NEGATIVE MAKING, ELIMINATING GUESS WORK AND MANUAL CALCULATIONS.

Universally used by The Graphic Arts Trades "Internationally." The Process Camera is incomplete without the Douthitt Camera Control.

Thousands now in use all over the world. Over 200 U.S. Government cameras equipped with The Douthitt Control.

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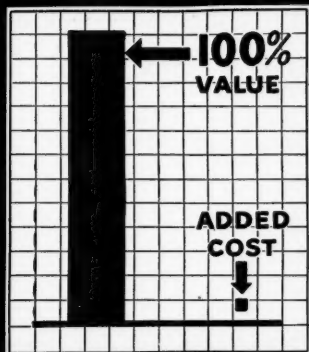
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Business records last longer and withstand hard use better when entrusted to L. L. Brown record papers—the Nation's standard for service, value and economy since 1849. Yet these superior papers add only negligibly (if at all) to accounting costs. For efficient accounting records, ask your printer for the following

L.L.BROWN LEDGER PAPERS

★ L. L. BROWN'S LINEN LEDGER
100% New White Linen & Cotton Fibres

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100% New Cotton Fibres

L. L. BROWN'S FINE
85% New Cotton Fibres

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75% New Cotton Fibres

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50% New Cotton Fibres

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deadlock occurring during arbitration proceedings, the local union may then request the Executive Council of the ITU to release the local union "from further obligations under such arbitration procedure or agreement." The ITU law states that "the Executive Council shall have authority to decide that issue and may so release a local union from its obligations."

At the hearings conducted by the WLB, Woodruff Randolph, president of the ITU, contended that the WLB had no authority to pass judgment on the ITU laws; that they were not subject to collective bargaining; and that the strikes called in Jersey City, New Jersey, and other cities would continue.

Demands of the typographical union in Jersey City are on the basis that they are "entitled to \$5.40 per week" increase "to bring them up to the Little Steel Formula, and entitled to an extra week's vacation."

Similar disputes with newspaper publishers have caused labor troubles in Baltimore, Birmingham, Fort Wayne, and San Antonio. President Randolph was quoted as having said that "the ITU would continue its present policy if it had to shut down every newspaper in the United States."

HONORED FOR WORK RECORD

Thomas Atkins, chief machinist and oldest employe of Publishers Printing Company, New York City, was guest of honor at a company party held last month at the Hotel Waldorf-Astoria in celebration of his fifty-fifth anniversary with the company.

Since he entered the employ of Publishers on July 12, 1890, Thomas Atkins has had an unusually varied experience with typesetting and line-composing machines. From 1896 to 1901 he supervised the battery of seventeen Thorne typesetting machines which the company then had in operation and in 1901 he conducted the Gantz Exhibit of the Goodson Graphotype.

In 1906 he was detailed to the Ferdinand Wesel Manufacturing Company, in the interest of Publishers Printing Company, as consulting engineer in the redesigning of the Pearson Brothers Type-O-Bar typecasting and composing machine. From 1908 to 1921 Mr. Atkins had full charge of the company's Monotype department and in 1921 he helped install the firm's first battery of four Intertypes.

On October 5, 1898, Mr. Atkins married Ellen M. Powell, who at that time was working as an operator on Thorne machines at Publishers. He has been a member of New York Typographical Union No. 6 for forty years.

Robert J. Erler, pressroom superintendent of Publishers, was master of ceremonies at the party, which was attended by two hundred executives and employes.

COPPER SUPPLY INCREASES

Copper is becoming plentiful, according to an announcement of the International Association of Electrotypers and Stereotypers to its members. A. P. Schloegel, executive secretary, said in a communication that electrotypers "can now acquire all of the copper they need for the production of printing plates—on unrated orders." He quoted from his sources of information that the copper is being purchased in large quantities from Chile, Canada, Mexico, Peru, and Rhodesia.

BRITISH RUSH PLANS FOR EXPORT PRINTING

● BRITISH PRINTERS are concerned about resuming their prewar service to advertisers which represents a great mass of printing which "will flow into their shops as a matter of course immediately the European war is ended and the restrictions which now govern advertising matter are removed." An article on the subject appears in a recent issue of the *Carton Magazine*, published shortly before V-E Day.

"The average printer needs only to glance at his files of work previous to 1939 to realize how largely work now prohibited bulked in his output," reads the article. "There will be an immediate and terrific demand for such printing."

"But there will also come—though not so immediately—a demand for advertising material for the export market. And this will have to be undertaken. Printers may not like this phrase, 'will have to be,' but we have good reason for using it."

"We repeat: exports are vital to this country. It may be difficult to bring this home to the man in the street, but economists know it; politicians know it; and what is more important, the Government knows it—this Government or any that may replace it—and it may be taken for granted that the plan of increasing our prewar exports by 50 per cent will be pursued rigorously."

"This plan opens out enormous possibilities to the printing trade, and we come now to consider how our factories are equipped to deal with this new work."

"We suppose our master printers' concern is for the return of their men who are now serving in the forces. But their chief concern should be for the plant necessary for the equipment of their factories equal to the demands which will be made upon them. We say chief concern because the renewal and replacement of plant will be spread over years, and if machinery manufacturers were free to devote themselves to the building of printing machinery, it is quite safe to say that the men would be ready before the machines."

The article referred to the damage to printing plants during the war, and the difficulty that will be faced in getting the priorities to replace the plants, but "eventually licenses for new machinery will be granted according to the purpose which is to be made of it."

"That may sound dictatorial with a vengeance," continued the article. "But how else can the Government achieve its aim in the export market?"

"Printing output will be limited for a period at least, and with this fact before it, is the Board of Trade likely to grant licenses for machinery for printing millions of packets of football pool propaganda while British manufacturers are feverishly waiting for the sales propaganda for the overseas market?"

"Fleet Street is humming with rumors about new evening papers in the

North; a new evening paper in London; London papers having editions printed in the provinces—all very interesting and enterprising, but these schemes will have to wait. If the Government has decided that a 50 per cent increase in our export trade is necessary, then they will certainly make it as easy as possible for our manufacturers to get the business, and for this they must have printing."

In another publication, published by the Printers Trades Alliance, an item appeared to the effect that a letter to the Printers Export Group carried an announcement that as a result of representations made by the Group, the Department of Overseas Trade has been able to arrange for a "further allocation from the Paper Control of 200 tons of paper in respect of the current rationing period ending February 28, 1945, for the purpose of export publicity."

The letter reads: "It will be necessary for individual firms to make application to this department and we are now ready to receive such applications. The issue will be confined to export catalogs and to similar advertising matter and any preference in the allocation will be given to literature dealing with products soon to be available for export."

"As the quantity available in the current period is very limited there can be no question of replacement of a whole range of advertising literature but only of a limited supply purely for overseas distribution. The position will be reviewed for the next licensing period."

"If this department decides that an application should be supported it will issue a certificate which will be sent to the applicant and attached by him to his application to the Paper Control."

CONTRACTS MOVE WESTWARD

The printers in the West are to be awarded more contracts from the Government Printing Office than before the close of the war in Europe. The shift of work from the East to the West and Middle West is due to the desire of the management of the GPO to avoid use of transportation facilities as much as is possible, so key men from the GPO told the trade in a number of cities during July at which time new contracts were negotiated.

JOSEPH LEA FEARING

Joseph Lea Fearing died in New York City on July 28 after a long illness. He was seventy-one years old. He was vice-president and sales manager for the International Paper Company. At the time of his death he made his home in Greenwich, Connecticut.

Mr. Fearing was western sales agent of the company operating from Chicago from 1902 until 1923 when he became vice-president. He is survived by the widow and three sons, one of whom, Lamar, is in the sales department of International in New York City.

INQUIRY FROM LONDON

John Geddes, a London, England, specialist in machinery for the printing and allied trades, writes THE INLAND PRINTER that he is anxious to hear about all new developments in letterpress, offset, and bookbinding.

Levelcoat* PRINTING PAPERS



Distributed by

ALABAMA Birmingham.....Sloan Paper Company	MONTANA Billings.....Carpenter Paper Company Great Falls.....
ARIZONA Phoenix.....Zellerbach Paper Company	NEBRASKA Lincoln.....Carpenter Paper Company Omaha.....
ARKANSAS Little Rock.....Arkansas Paper Company	NEVADA Reno.....Zellerbach Paper Company
CALIFORNIA Eureka.....Zellerbach Paper Company Fresno....." " " Los Angeles....." " " Oakland....." " " Redding....." " " Sacramento....." " " San Diego....." " " San Francisco....." " " San Jose....." " " Stockton....." " "	NEW JERSEY Newark.....J. E. Linde Paper Company
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CONNECTICUT Hartford.....The Rourke-Eno Paper Co., Inc. New Haven.....Bulkeley, Duntun & Co.	NEW YORK Albany.....Hudson Valley Paper Company Brooklyn.....A. Price & Son, Inc. Buffalo.....Paper Service, Inc. Buffalo.....Union Paper & Twine Co., Inc. New York.....Baldwin Paper Company, Inc. New York.....Bulkeley, Duntun & Co. New York.....The Canfield Paper Co. New York.....Forest Paper Company, Inc. New York.....J. E. Linde Paper Company New York.....A. Price & Son, Inc. New York.....Royal Paper Corporation Rochester.....Paper Service, Inc. Syracuse.....Paper Service, Inc. Troy.....Troy Paper Corporation
DISTRICT OF COLUMBIA Washington....Barton, Duer & Koch Paper Co.	NORTH CAROLINA Charlotte.....Dillard Paper Company Greensboro.....
FLORIDA Jacksonville...Knight Brothers Paper Company Miami....." " " Orlando....." " " Tallahassee...." " " Tampa....." " "	NORTH DAKOTA Fargo.....Western Newspaper Union
GEORGIA Atlanta.....Sloan Paper Company	OHIO Cincinnati.....The Chatfield Paper Corp. Cleveland.....The Petrequin Paper Company Columbus.....The Scioto Paper Company Toledo.....The Ohio & Michigan Paper Co.
IDAHO Boise.....Zellerbach Paper Company	OKLAHOMA Oklahoma City...Carpenter Paper Company Tulsa.....Tayloe Paper Company of Oklahoma
ILLINOIS Chicago.....Berkshire Papers, Inc. Chicago.....Chicago Paper Company Chicago.....Zellerbach Paper Company Springfield....Capital City Paper Company	OREGON Eugene.....Zellerbach Paper Company Portland.....
INDIANA Indianapolis....Crescent Paper Company	PENNSYLVANIA Philadelphia....Paper Merchants, Inc. Philadelphia....D. L. Ward Company Pittsburgh.....The Chatfield & Woods Co. of Pa.
IOWA Des Moines.....Carpenter Paper Company Sioux City.....	RHODE ISLAND Providence.....Carter, Rice & Company Corp.
KANSAS Topeka.....Carpenter Paper Company Wichita.....Western Newspaper Union	SOUTH CAROLINA Greenville.....Dillard Paper Company
KENTUCKY Louisville.....The Chatfield Paper Corp.	TENNESSEE Chattanooga....Bond-Sanders Paper Co. Jackson.....Carroll Paper Company Knoxville.....Southern Paper Company Memphis.....Tayloe Paper Company Nashville.....Bond-Sanders Paper Co.
LOUISIANA Baton Rouge....Louisiana Paper Co., Ltd. New Orleans....The D and W Paper Co. Shreveport.....Louisiana Paper Co., Ltd.	TEXAS Austin.....Carpenter Paper Company Dallas....." " " Fort Worth....." " " Harlingen....." " " Houston.....L. S. Bosworth Co. Inc. Lubbock.....Carpenter Paper Company San Antonio.....
MARYLAND Baltimore.....Baltimore Paper Company, Inc.	UTAH Salt Lake City...Zellerbach Paper Company
MASSACHUSETTS Boston.....Carter, Rice & Company Corp. Worcester.....Charles A. Esty Paper Company	VIRGINIA Richmond.....Cauthorne Paper Company
MICHIGAN Detroit.....Seaman-Patrick Paper Co. Grand Rapids....Carpenter Paper Company	WASHINGTON Seattle.....Zellerbach Paper Company Spokane....." " " Walla Walla...." " " Yakima....." " "
MINNESOTA Duluth.....John Boshart Paper Company Minneapolis....Stilwell-Minneapolis Paper Co. St. Paul.....E. J. Stilwell Paper Co.	WISCONSIN Milwaukee.....The Bouer Paper Company
MISSOURI Kansas City....Carpenter Paper Company St. Louis.....Beacon Paper Company St. Louis.....Shaughnessy-Kniep-Hawe Paper Co. St. Louis.....Tobey Fine Papers, Inc.	

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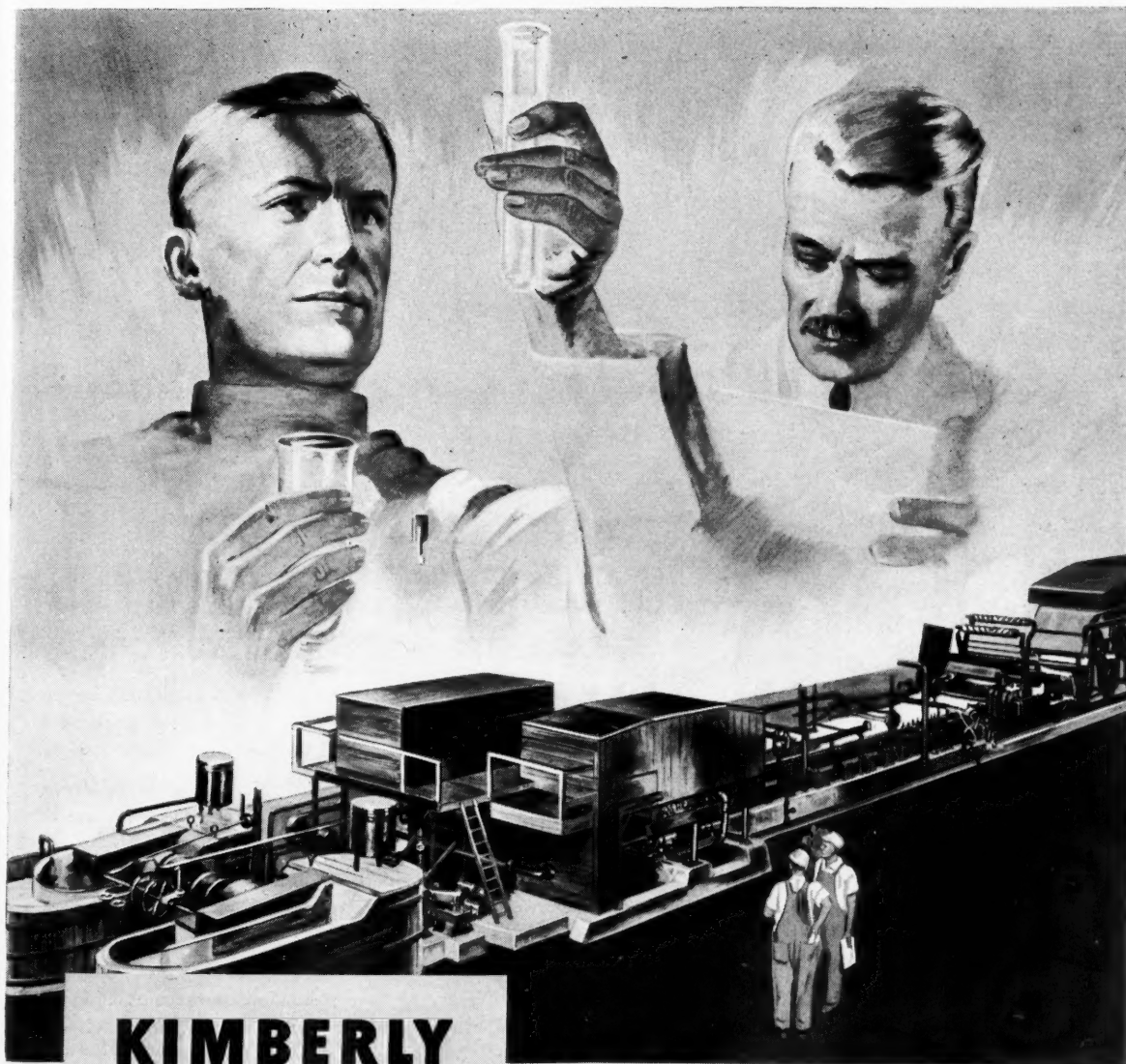
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The scientist . . . the microscope . . . the test tube. There's the symbol of never-ending scientific research. But at Kimberly-Clark, research is not complete without a practical *proving-ground*.

Here, in a comparatively small room, is a scale model experimental mill—performing every operation the same as our nine huge production machines.

In this "mill-within-a-mill" the countless discoveries of the Kimberly-Clark research men are subjected to the test of practicality. Thus, creative research is utilized to the fullest extent in its ceaseless effort to achieve perfection in the production of fine printing papers.



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PAPER PACKS A WAR PUNCH—DON'T WASTE IT!

For Items Not Advertised, Write THE INLAND PRINTER'S "Reader's Service"

103



**Increase your Post-War Profit
with a better Silk Screen Department**



Results meet the test
of *Craftsman Quality*

Specify . . .
NAZ-DAR



NAZ-DAR SUPPLIES

GUARANTEE FINE QUALITY WORK

- The war has brought about tremendous strides in the silk screen method of printing. Improved colors, new materials, and equipment will be available. . . look to NAZ-DAR for the newest improvements.
- Forward looking printers are planning now to add a silk screen department—or increase the size of their present one—as soon as possible after VJ day.
- The Silk Screen Process lends itself ideally to short run jobs, inexpensive colorwork, gold and silver printing, light colors and dark, decalcomanias, etc.—on paper, cardboard, cellophane, book binder's fabrics, metal, glass or wood.
- For more than 24 years we have specialized in manufacturing silk screen products. These include the famous **YELLOW LABEL** and **BLUE LABEL** Process Colors, Weatherproof Silk Screen Enamel, Silk Screen Lacquer, Cutters, etc.

Write our Service Department for free information on any job or phase of silk screen printing. If you do not have a NAZ-DAR Catalog, write for one.

THE NAZ-DAR COMPANY · 469-483 MILWAUKEE AVE., CHICAGO 10, ILL.



OUR 4th AWARD

For Outstanding Production for Our Armed Forces

MEASURED in terms of the sacrifices made by the men and women of our armed forces, our contributions toward the winning of the war have been small indeed.

Nevertheless, it will always be a source of satisfaction that we, along with other members of our industry, have been given a place in the great war program and that we have been able to measure up to our responsibilities.

For numbers of our fighting men the war is not yet over. We still have our responsibility toward them. Their needs must have first place in all our postwar planning until final, complete victory is achieved. To this we pledge ourselves.

F. P. ROSBACK COMPANY, *Benton Harbor, Mich.*

*World's Largest Manufacturers of Perforators, Stitchers
and Paper Punching and Drilling Machines*



Specify **"CLINE"**

PRESS DRIVES and CONTROLS
FOR ALTERNATING OR DIRECT CURRENT

REELS (Quick Acting Chucks and Margin Control)
For Any Size Paper Roll

WEB TENSIONS (The Only Tension Adjustable
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For Automatic Control of Paper Tension

HIGH SPEED PASTERS
(DO NOT CHANGE TENSION VALUE—LOW FIRST COST)
For Continuous High Speed Operation

Safe . . . *Simple* . . . *Reliable*

PLANTS WITH RECORD OF HIGHEST SPEED AND LARGEST
EDITIONS USE CLINE EQUIPMENT

The Cline System Includes . . .

Unit Press Drive and Control
Double Motor Drive and Control
Magazine Type Single Motor Control
Special Color Press Control
Stereotype Motor Equipment

Cline Reels & Automatic Electric Tension
Cline High Speed Pastors
Paper Roll Conveyors
Plate Conveyors and Droppers
Typesetting Machine Drives

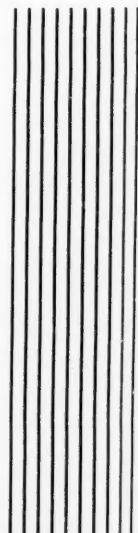
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FINE FLAX AIR MAIL...FINE FLAX WRITING...BIBLE PAPER
SPECIAL MAKEREADY TISSUE...THIN PAPER SPECIALTIES

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LAPP'S new DUO PLATE SOLUTION

for ZINC and ALUMINUM



FOR PLATE MAKING DEPT.

1 OZ. DUO PLATE SOLUTION

3 OZ. WATER (GUM IS OPTIONAL)

This makes a full strength solution for zinc and aluminum.

Apply solution with sponge or brush, making sure the surface of the plate is entirely covered. It is not necessary to wash off the solution, just gum down plate and dry thoroughly.



FOR THE PRESS ROOM

STOCK: 1 OZ. DUO PLATE SOLUTION

2 OZ. GUM SOLUTION, 14° BAUME

Mix 2 oz. stock in one gallon of water. This will give you an equivalent of 3.8 P.H. fountain solution.

You can mix any amount in advance, as it will not turn sour or lose its strength. This is a plate desensitizer and not an etch. It will not cause a film to accumulate, thereby keeping the grain on the plate open for longer runs. It is harmless to the Flannel and Molleton on Dampening Rollers. It will keep the Brass Water Fountain Roller free from all scum and ink. It will not strip the Steel Ink Roller.

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MANUFACTURERS OF

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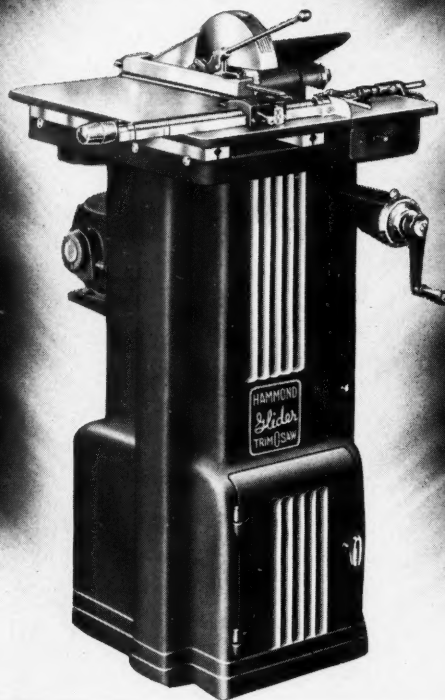
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How to Get **PERMANENT** Letterhead Customers



Many letterhead paper sales are lost by a customer switching to "something better — more impressive", but when you've sold Anniversary Bond, the Fox River all-rag paper, you can rest assured there'll be no switching to a better letterhead paper . . . it's the finest available.

Many printers, lithographers, engravers and paper merchants have found it easier to sell rag content papers for other office needs when the prospect has first been shown the superiority of Anniversary Bond for letterheads. Try it with your prospects. Then show the complete line of Fox River papers for other business needs. You'll profit more by selling the entire line. But, for a starter, sell them Anniversary Bond for their letterhead. Write today for the "See for Yourself" kit . . . it's free.



FOX RIVER PAPER CORPORATION
409-N APPLETON AVE., APPLETON, WISCONSIN

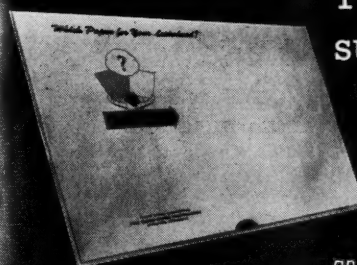


PRESENT
the finest in
letterhead
papers

... like Fox River
Anniversary Bond, an
all-rag prestige-
building paper that sells
itself to smart executives.



**PROVE its
superiority**



... with our
"See for Yourself"
kit, which shows
the difference.
You can use this as
an effective piece for
sales calls or
for your direct mail.

OFFER
a "complete"
line of
Rag Content
paper



... like the following Fox River Papers:

Anniversary Bond, Ledger and Onion Skin	-	100% Rag
Old Badger Bond and Ledger	-	75% Rag
English Bond and Ledger	-	50% Rag
Dictation Bond, Ledger and Onion Skin	-	25% Rag



Composing rooms have a way of getting "messed up." The war years have not retarded this tendency, and nearly all plants need a thorough housecleaning and rearrangement.

HAMILTON'S solution is a helpful booklet, "HOW TO CLEAN HOUSE FOR PROFITS." It tackles your problem and tells what you can do about it NOW. Ask your dealer for this booklet, or write us for your copy. It will help you plan for profits in post-war years.

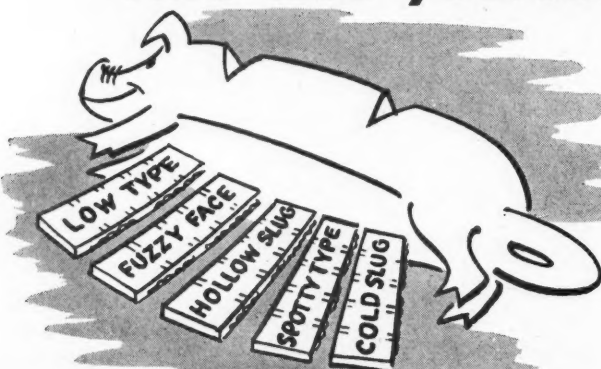


HAMILTON MANUFACTURING COMPANY

TWO RIVERS, WISCONSIN

CHASE THE PIGS OUT of your composing room!

And free yourself of this litter



WRITE TODAY for more information on how MONOMELT improves casting, saves money and time. Limited amount of MONOMELTS now available.

- This litter means trouble and you can get rid of the whole family by one operation . . . that is, one melting operation such as is provided by MONOMELT, the single melting system for all type casting machines. MONOMELT System eliminates furnace melting.

- Maintain Better Metal Balance . . . reduce dross 75% . . . speed type casting 10 to 25% . . . lower temperatures in crucible by 35° to make cleaner type faces, firm full slugs. Save new metal costs and metal handling time.

MONOMELT COMPANY

1611 POLK STREET NORTHEAST
MINNEAPOLIS 13, MINNESOTA



Electrotype plates from Tenaplate molds don't leave their business card in forms!

Molding wax is a soft, mastic substance which under pressure squeezes into a lot of places where it isn't wanted and serves no useful purpose. No matter how careful the electrotyper may be in his molding or even in cleaning out the forms, he still returns a lot of wax and black graphite to the printer.

Your electrotyper is equipped to mold your forms in cold plastic Tenaplate—a sheet of synthetic wax plastic backed with aluminum. He will use no graphite on your form and no wax will squeeze in between the type or slugs.

Your forms will be returned as clean as they left your plant. Just tell your electrotyper you want your form molded in Tenaplate.

Specify— **TENAPLATE**

TENAK PRODUCTS, INC.
610 FEDERAL STREET, CHICAGO 3, ILLINOIS



LIGHTEN THE BURDEN of printing **LIGHTWEIGHT PAPER**

Guaranteed to eliminate static wherever it develops in printing operations, the Chapman Static Neutralizer has made a major contribution to wartime printing by completely freeing lightweight paper from troublesome static. The Chapman Static Neutralizer, absolutely safe, simple — no moving parts — eliminates static under any weather conditions, at any time in the year, in any climate. Presses can be speeded up. Feeding

is aided; sheets will not crumple or miss. Sheets are delivered without clinging to strippers and guides, will not stick to the pile and are readily jogged. When you place your order for post-war presses—whether letterpress, offset, or gravure—be sure to specify that each press shall come equipped with a Chapman Static Neutralizer.

★ IN WORLD-WIDE USE FOR FORTY YEARS ★

CHAPMAN ELECTRIC NEUTRALIZER COMPANY

ESTABLISHED 1904

PORTLAND 6, MAINE

Whether you print it by **LETTERPRESS OR OFFSET**

You get the best results with *Triangle Inks*



HIGH SPEED JOB BLACK is the black ink you have been seeking a long time for a number of reasons. It sets immediately on paper, does not dry on the press within a week, does not skin in the can, is approximately 10 per cent bulkier than any other black ink, is economical in price—only 75 cents a pound in 5 pound lots.

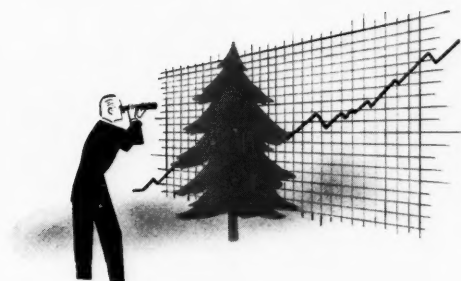
SPECIAL OFFSET BLACK possesses every quality demanded by the most exacting job, practical production tests have shown. This new ink has been run on a great variety of work, from solids to highlight halftones; on slow presses and fast presses; on coated paper and rough surface stock; from albumin and deep etch plates, both zinc and aluminum.

NEW BASE WHITE is transparent with a specific gravity equal to Laketime and alumina hydrate; has excellent bulk and good working qualities. Extremely fine in texture. Absolutely neutral—can be used for making tint of any color affected by an alkali. Contains no moisture; has less wearing effect on offset plates than other bases.

TRIANGLE INK and COLOR CO. INC

Manufacturers of Fine Litho & Printing Inks for All Purposes

Main Office and Factory, 26-30 Front St., Brooklyn 1, N. Y. • Sales and Service: 816 Walnut St., St. Louis 2, Mo.
305 E. 45th St., New York 17, N. Y.



are you overlooking a good bet?

Being so close to the forest that the trees are obscured applies to many a printer when plotting his sales strategy. Too often orders for business stationery — letterheads, envelopes, invoices, statements, purchase orders, etc. — are overlooked. • Such orders are valuable orders as they repeat themselves year-after-year . . . no business can do without these essential tools. And repeat orders are profitable orders. They also often open the door to other printing jobs while keeping the door closed to competition. • There's food for thought . . . and to help your thinking, there's a *free* book which reveals remarkable possibilities to the printer who can see the forest without overlooking the trees. You may get this book by return mail by merely sending the convenient coupon to *Whiting-Plover Paper Company, Stevens Point, Wisconsin*



are you overlooking a good bet?

Whiting-Plover Paper Company
2 Plover Drive, Stevens Point, Wisconsin

Send me *FREE* book which will help me plot my selling strategy.
I understand this involves no obligation on my part.

Name _____

*Please attach to your BUSINESS letterhead. This offer is restricted
to printers in the U. S. A.*



NOW—for the Final Number

Dear Pop:

Well, we shoved off yesterday. No guessing about it, we all know where we're headed for; it's Hirohito Here We Come.

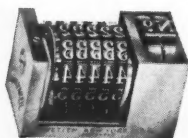
That 30 day furlough in Brooklyn sure put me in the pink for what's ahead. Every man-jack aboard knows we've got a tough, dirty job ahead and the sooner we finish it the sooner we'll be home for keeps. Home! Gosh, it seems so far away now. Those 30 days sure passed quick. They seem unreal now—a pleasant dream—living with the folks, visiting around, the girl friend, the shop, Ebbet's Field, etc. But I'll be back—soon as we get the Mikado off his white horse.

This ship I'm on issues a daily news bulletin. It's just a little sheet but its smell of printer's ink kinda takes me back to the shop. I meant to tell you before about something that made me think of our Wetter Numbering Machines. When in Italy I saw some sort of numbering machine in—of all places—the hub-cap of a truck! This machine clocked the revolutions of the wheel and when a certain number came up, that was the driver's cue to do some greasing.

Some of the doughboys aboard ship heard me talking of numbering machines, and asked me to get them a special model to put on their bayonets—to record the number of Japs they'll dispatch to their black-hearted ancestors. So long for now.

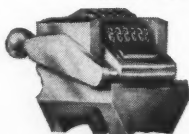
Write often and keep buying War Bonds.

8121



Wetter Nonpareil
One of many models

The Kid



Wetter Rotary
One of many models

WETTER NUMBERING MACHINE CO.
ATLANTIC AVE. & LOGAN ST., BROOKLYN, N. Y.
Sold by all dealers and branches
AMERICAN TYPE FOUNDERS

ink
NO. 4871 R

HALF-TONE BLACK

"BLACKER THAN NIGHT"

Get uniform, top performance with inks by Gaetjens, Berger & Wirth, manufacturers of a full line of highest quality inks for offset and letterpress—steel die stamping—varnishes — dryers — everything but news inks.

**GAETJENS, BERGER
& WIRTH, INC.**

Quality Inks Since 1823

Brooklyn, New York — 35 York St.
Chicago, Illinois — 538 South Clark St.

HERE'S BIG NEWS

FRED W. SEYBOLD GOES WITH LAWSON

Former Chief Engineer of Seybold Machine Company and American Type Founders will design new paper cutting machinery to be manufactured by Lawson

E. P. Lawson Company, with 47 years of know-how in paper cutting machinery announces the appointment of Fred W. Seybold as Chief Designing Engineer for the production of paper cutting machinery that will be offered under the Lawson trademark.

Mr. Seybold, an outstanding authority in this field, became interested in machine design when he went to work for his uncle, Charles Seybold, the founder of the Seybold Machine Company in 1911. He attended Ohio State University, receiving his degree as Bachelor of Mechanical Engineering in 1921, and returned to Dayton, Ohio as a machine designer for Seybold Machine Company. In 1925 Mr. Seybold was appointed Chief Engineer of the same company, which position he held until 1934. During this period he developed the automatic spacer cutter, knife grinders, paper drills and other cutting and binding equipment. In 1933 his alma mater conferred upon Mr. Seybold the professional degree of Mechanical Engineer. In 1934 Mr. Seybold accepted the appointment of Chief Engineer for American Type Founders, Inc. and until his recent resignation was engaged in the designing of printing machinery in their plant at Elizabeth, New Jersey.

The addition of the name of Fred Seybold to the roster of the Lawson organization should create unusual interest in the printing and paper converting trades. His background and wide knowledge of machine design, particularly in the paper cutting machine field will result in a Lawson paper cutting machine, modern in design and of unparalleled performance.

The Lawson company is indeed proud of its new Chief Engineer, and is busily engaged, tooling-up for the first models of the Lawson Paper Cutting machines.

Lawson, during its almost half a century of busi-



FRED W. SEYBOLD

Noted authority on paper cutting machines joins
E. P. Lawson Company as Chief Engineer

ness has sold and serviced thousands of paper cutting machines. As the world's largest distributors they have learned of the improvements necessary to be incorporated in post-war paper cutting machines that will meet requirements for accuracy, maximum production and safety.

The lifting of the War Production Board's strict controls on basic materials will permit the E. P. Lawson Company to carry out its comprehensive manufacturing plans. It is understood that there will be no immediate flood of high grade steel for civilian consumption as war requirements must continue to come first; but sufficient materials, plant capacities and manpower will be available to carry forward the production of Lawson paper cutting equipment.

Keep your eye on Lawson—pioneers in paper cutting machinery

E. P. LAWSON COMPANY • 426 West 33rd Street, New York 1, N.Y.

170 Summer Street, Boston 10, Mass.

Bourse Building, Philadelphia 6, Penna.



The most important and valuable suggestion ever to appear in
Westvaco Inspirations for Printers

is this seven word formula for stabilization and security...

Buy More War Bonds and Keep Them



Chartres, Cathedral City of France; by C. Kuvasseg, Jr.
From the painting in the Schoneman Galleries, Inc., New York

Westvaco Inspirations for Printers 154

West Virginia Pulp and Paper Company

New York 17: 230 Park Avenue Chicago 1: 35 E. Wacker Drive
Philadelphia 6: Public Ledger Building San Francisco 5: 503 Market St.

A GREAT *Combination* CHALLENGE

LABOR-SAVING IRON FURNITURE
MAMMOTH IRON FURNITURE and
HI-SPEED QUOINS



Fill out the form
with Challenge
Labor-Saving Iron
Furniture and
Mammoth Iron

... Then lock-up
accurately with
Challenge HI-
SPEED QUOINS

**The Best Print Shops Use Them
For Top Quality Printing . . .**

● **CHALLENGE LABOR-SAVING IRON FURNITURE** is made in over 100 standard sizes from 2x4 ems pica to 10x70 ems pica. Only a specially selected mixture of close-grained iron is used in making this furniture. Precision machined on all sides and with *Velvet Edges* to insure lasting accuracy and easy handling.

● **CHALLENGE MAMMOTH IRON FURNITURE** for filling large space is made in 70 sizes from 15x15 to 60x120 picas. Same material and precision accuracy of finish as smaller furniture.

● **CHALLENGE HI-SPEED QUOINS** save up to two-thirds of the lock-up time with ordinary quoins. Made of finest steel, rust-proof plated in six handy sizes—4½ to 12 inches.

● **WRITE** for complete data and prices today on these money-savers.



BACK THE INVASIONS --- BUY MORE WAR BONDS!

THE CHALLENGE MACHINERY COMPANY

"Over Fifty Years in the Service of the Graphic Arts"

GRAND HAVEN — MICHIGAN

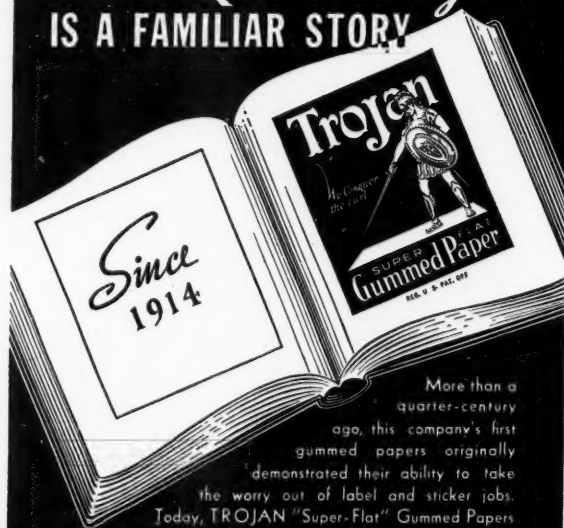
GET A MODERN SLANT

... into your typography by making use of our modern plant facilities. Our composing room is equipped with a wide variety of faces that are the latest word in beauty and utility. Our skilled craftsmen make your printed matter sparkle with attractiveness and readability. In New England the increased demand for better typography is being supplied in an efficient manner by . . .

**GENERAL COMPOSITION
COMPANY** ★ *Typographers*

470 ATLANTIC AVENUE, BOSTON 10, MASS.

THEIR *Reliability*
IS A FAMILIAR STORY



More than a quarter-century ago, this company's first gummed papers originally demonstrated their ability to take the worry out of label and sticker jobs. Today, TROJAN "Super-Flat" Gummed Papers are setting the superlative performance standards you would expect from the products of a company whose years of experience are combined with up-to-date research and manufacturing facilities.

THE GUMMED PRODUCTS COMPANY

OFFICES • TROY, OHIO • MILLS

DISTRIBUTORS IN PRINCIPAL CITIES

"When you think of gummed products, think of GUMMED PRODUCTS!"

ORTLEB INK AGITATORS

**SAVE TIME AND MONEY,
GIVE BETTER INK DISTRIBUTION**

Thousands of Ortleb Ink Agitators are increasing profits and improving work on all sizes of automatic, flat-bed, off-set and rotary presses. They pay for themselves quickly by saving waste and increasing production. They are easily installed on any standard or special press. Consider the following advantages:

- Permits the use of heavy-bodied inks.
- Prevents ink from "backing away" from fountain roller.
- Uniformity of color is assured.
- Hand stirring of ink in the fountain eliminated.
- This is a manpower-saving device.
- No culling out of off-color sheets.
- Necessarily contributes for better printing.

Ortleb Ink Agitators will not only improve distribution and maintain uniformity of color on every sheet produced, but are so perfect and so automatic in their operation, they leave the pressman free to concentrate on his makeready or other work on another press. Loss of time, waste motion and the stopping of important work to "give the ink a stir" is now a thing of the past. Write for prices.

Ortleb Machinery Company

3818 LACLEDE AVENUE

ST. LOUIS 8, MO.

Ortleb Ink Agitators are made co-operable with the press and on a number of models are motor driven.

**YOURS ...
FOR THE ASKING**



A SMALL, BUT COMPLETE COURSE IN OFFSET PLATEMAKING

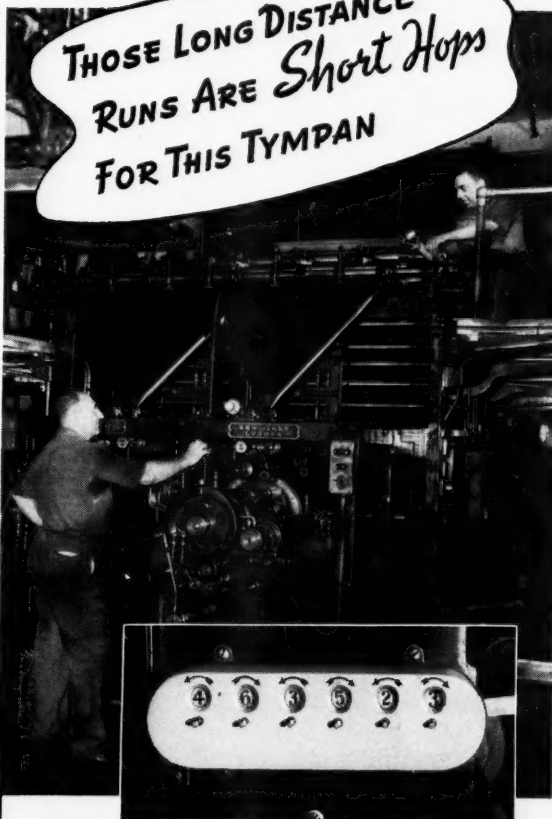
When you go into offset you want all the available data. You can get the answers to many of the platemaking problems in this new booklet. It was prepared by America's leading offset chemical house to help produce better lithography. It is factual, easy to follow and compact. Of value to all new offset craftsmen. It's FREE! Write for your copy today.

Pioneers in proprietary
chemicals for offset
lithography ...

**LITHO CHEMICAL
& SUPPLY CO., INC.**
63 PARK ROW, NEW YORK 7



**THOSE LONG DISTANCE
RUNS ARE Short Hops
FOR THIS TYMPAN**



SPHEREKOTE BRAND TYMPAN PAPER

"Spherekote" is the top sheet that will outrun your counter on many jobs. Constructed with a glass-bead coating, its mirror-smooth surface remains uniform throughout long press runs and maintains first impression quality longer. Runs of a million and a half have been made on a single "Spherekote" top sheet ... proving its economy and ability to perform.

The additional impressions you get along with fewer stops for clean-up, make "Spherekote" the outstanding tympan paper on the market today. You save tympan changes ... you save idle press time for clean-up ... you get better results. Write today for the new booklet which will show you the way to better printing impressions.



Minnesota Mining & Manufacturing Company
900 Fauquier Ave., Saint Paul 6, Minn.

Please send your new booklet on "Spherekote" Tympander Paper.

Name _____ Title _____
Firm _____
Address _____
City _____ Zone _____ State _____

IP845

QUALITY MAINTAINED

The passing of time simply offers continuing proof of the soundness of Johnson Inks. Their reputation covers a period of 141 years.

CHARLES F. Johnson AND COMPANY
GOOD INKS SINCE 1804

10th and Lombard Streets, Philadelphia, Pa.

New York • Chicago • Boston • St. Louis • Cleveland • Detroit
Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas

FILLING YOUR PRESCRIPTION FOR Pressroom & Bindery Equipment

MANY ITEMS AVAILABLE

Write Us About Your Requirements

WANTED:

SINGLE UNITS OR COMPLETE PLANTS

Send for List of Equipment Available



NORTHERN MACHINE WORKS

MARSHALL AND JEFFERSON STS.
PHILADELPHIA 22, PA.

PRINTERS!

YOUR SOURCE OF SUPPLY FOR LEADING BRANDS OF ALL TYPES OF

PRINTING AND BINDING EQUIPMENT

A reliable firm handling reliable brands assures you a square deal and machines that give best performance in your shop. If you need advice on the kind of equipment to install we'll be glad to help solve your problems.

CHANDLER & PRICE COMPANY
HAMMOND MACHINERY BLDGS.
THOMPSON CABINET COMPANY
PAASCHE AIRBRUSH COMPANY
PRINTING MACHINERY CO.
M & L TYPE FOUNDRY
H. B. ROUSE & COMPANY
LITHO EQUIPMENT & SUPPLY
SOUTHWORTH MACHINE CO.

NOLAN MACHINERY COMPANY
PIONEER MANUFACTURING CO.
NYGREN-DAHLY COMPANY
F. P. ROSBACK COMPANY
MILWAUKEE SAW TRIMMER CORP.
JOHN J. PLEGER COMPANY
PRINTERS SUPPLY COMPANY
VANDERCOOK & SONS
LYON METAL PRODUCTS, INC.

ARE A FEW OF THE WELL-KNOWN FIRMS WE REPRESENT

CEILING PRICES PAID FOR ALL
KINDS OF PRINTING EQUIPMENT

TOMPKINS
PRINTING EQUIPMENT COMPANY
1040 WEST GRAND BOULEVARD, DETROIT 8, MICHIGAN

SUPPLIERS TO THE TRADE SINCE 1938

Hi, TON TOUGH!
You're looking plenty snappy
Still on the same ol' job?
Keepin' pressman happy.

Still folding, holding
Smooth and tough
Goes to show ya' friend
We're of rugged stuff!



Nature couldn't do a better job!
TON TOUGH TYMPAN is made for rugged work and smooth performance.
Designed to fold and hold... and IT DOES!

OTHER CENTRALINE PRINTER'S PAPERS:
TAG, WATER REPELLENT SIGN, MANIFOLD, OFFSET, DIE WIPE AND BOND

TON TOUGH  **TYMPAN**

REG. U.S. PAT. OFF.

CENTRAL PAPER COMPANY INC.
2456 Lakeshore Drive Muskegon, Michigan

Why Climb Steps?

... With an Elevator Available

Every Step You Have to Take
in Assembling Costs the Old
Laborious Way Wastes Your
Time and Risks Your Profits

Take the Elevator to the highest level of efficiency. Put your valuing methods on the top floor. You'll never take the stairs back down to the basement of ordinary hit and miss methods.

Avoid Slips ...

Save Time ...

Elevate Profits
with the
Franklin Printing Catalog

The fast, accurate and profitable method for valuing work produced by every printer.

Send for trial order today.



PORTE PUBLISHING COMPANY

Salt Lake City 5, Utah



Visual evidence guides your printing customer. The job is "tops" or just ordinary. But "33" Ink Conditioners make colors jump right off the sheet! But there are many other

ways "33" Ink Conditioners assure premium results. Danger of lifting paper on press run is avoided. Picking and tackiness is eliminated. Halftones remain open, vivid and uniform for perfect impressions. Your ink mileage is increased by use of "33"



—your re-run "headaches" shrink. Try "33" Ink Conditioners at once, you can't lose! (Note guarantee)

Write for free "To the Pressman,"
a very helpful and interesting leaflet.

100% Guarantee

8 LB. TRIAL ORDER If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu

Central COMPOUNDING COMPANY
1718 North Damen Avenue, Chicago, Illinois
IN CANADA - LES CANADIEN FINE COLOR CO. LTD., TORONTO

AIRPORT

Display

Will place your printing in the spotlight. It can't be overlooked and it must be read. This outstanding display feature is one of the characteristics of

Airport Black

Series No. 702, in sizes from 14 to 72 point, for immediate delivery. 8-10-12 point available in the very near future.

CONSULT THE DEALER IN YOUR CITY OR
WRITE DIRECT TO

Baltimore Type

Executive Office and Foundry
15-17 S. Frederick Street Baltimore 2, Md.

BLACK

AN EXCLUSIVE BALTOTYPE FACE

Please Mention THE INLAND PRINTER When Writing to Advertisers

Carmichael RELIEF BLANKETS

(PATENTED)

FOR CYLINDERS, PLATENS and
ALL HARD PACKING PRESSES

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Will not form a matrix, regardless of the length of the run.
6. Resilient, oil resisting and will not warp.
7. Easy to apply and easy to use.
8. Used in pressrooms for more than thirty years.

**SPEED UP YOUR PRODUCTION
ORDER NOW**

CARMICHAEL BLANKET CO.

168 Forsyth Street, S.W.

Main Office ATLANTA, GEORGIA

SERVICE

WE WILL BE GLAD TO FURNISH
INFORMATION AND PRICES ON
NEARLY ALL OF THE GRAPHIC ARTS
PRINTING EQUIPMENT AND SUP-
PLIES ADVERTISED IN THIS CONVEN-
TION ISSUE, MOST OF WHICH WE
STOCK FOR IMMEDIATE DELIVERY

MAY WE SERVE YOU TOO?

ECONOMY PRINTERS PRODUCTS CO.

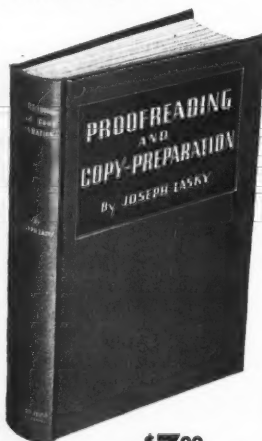
609 S. LA SALLE ST.
CHICAGO 5, ILLINOIS

THE INLAND PRINTER SAYS: "Printer, editor, or proofreader will find assembled in one source virtually the entire catechism of proofreading and the preparation of copy. Written by JOSEPH LASKY, an acknowledged master of these two subjects."

The
"BIBLE"
of
Proof-
reading
and
Prepara-
tion of
Copy

LEARN MORE
EARN MORE

Modern and
authoritative



656
PAGES
★
17 BIG
CHAPTERS
★
34-PAGE
INDEX
★
SIZE 6x9"
★
GOLD-
STAMPED
★

Supremely use-
ful. Answers
thousands of
pertinent ques-
tions.

PRICE \$7.00 POSTPAID
50c EXTRA OUTSIDE U. S.
SEND MONEY WITH ORDER

120 HALFTONES, LINE-CUTS, AND DIAGRAMS
A COMPLETE TEXTBOOK AND PRACTICAL
WORKING-MANUAL

MENTOR PRESS

360 West 23d St. (x)-New York 11, N. Y.

DOYLE'S SETSWELL COMPOUND

An ink conditioner used for years by progressive printers and lithographers . . . prevents crystallization . . . colors can lie longer between runs . . . no mottling or crawling . . . increases ink coverage and relieves offsetting . . . assures clean, clear, sharp impression . . . invaluable in tints for overprinting, heavy solids and process work.

TRIAL POUND SIZE—\$1.50

See our other advertisement on Page 124

DOYLE'S LIQUID STATIC DESTROYER

Prevents generation of static electricity. Useful also on fly sticks, feed board and delivery mechanism. Preserves make-ready, which stands up longer; provides resilient base for clear, sharp impression. Impregnates against humidity changes, prevents swelling and pulling of top sheets.

TRIAL PINT SIZE—\$1.00

THE J. E. DOYLE COMPANY

1224 W. 6TH STREET, CLEVELAND 13, OHIO

Talleres Mecanicos Eutenberg S. A.

(Soc. Anon.) Capital M\$N 1,500,000*

ZEPITA ST. 3101, BUENOS AIRES,
ARGENTINE REPUBLIC

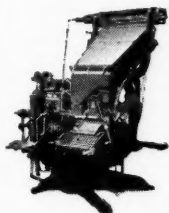
Manufacturers of printing and general graphics machines, wish to obtain from American firms either the representation of their products or to manufacture same in our country on a royalty basis.

We can furnish you with ample references from American, English, and Argentine banks and business concerns.
* Argentine Currency

Linotype Supply Co.

ESTABLISHED 1914

**LEADING DEALERS IN USED AND
REBUILT TYPESETTING EQUIPMENT**



Model K's and 5's	Lino-Inter Mats,
Model 8's, 2 and 3	Parts, Accessories
Magazine Machines	Ludlow Mats
Models 17, 18 and 19's	Imposing Stones
Models 25 & 26 Mixers	Metal Furnaces
Models A, B, C, X	Metal Feeders
Model E 42 em Mixer	Mitering Machines
Monomelts	Lead and Rule Cutters
Gas Pots	Magazine Racks

WRITE FOR DETAILS

**HIGHEST CASH PRICES PAID for
SINGLE UNITS OR COMPLETE PLANTS**

A LARGE SUPPLY OF
LINOTYPE AND INTERTYPE PARTS
IN STOCK FOR IMMEDIATE DELIVERY

APPRAISERS, LIQUIDATORS AND
EXPORT SPECIALISTS

337 CANAL ST., NEW YORK 13, N. Y.

TELEPHONE Canal 6-0916-7

Binding That Endures

The life of your book or catalog is extended immeasurably by the use of suitable hard covers by BROCK and RANKIN, whose long established standard of quality insures skill in workmanship and the use of the best materials available.

BROCK and RANKIN

*Book and Catalog Binding
for More Than Fifty Years*

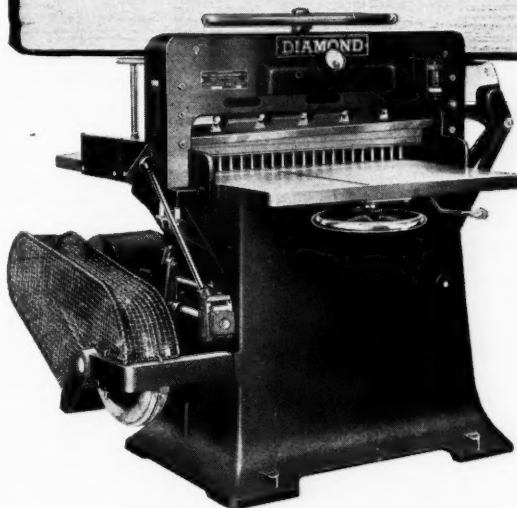
619 South La Salle Street,
Chicago 5, Illinois

"Nothing Cuts Like a Diamond"

THAT'S WHY

**The CHALLENGE
DIAMOND POWER PAPER CUTTER**

Is the Printer's Choice



**A Smooth Working, Accurate Cutting,
Handy to Operate Machine With Long Life**

● Massive, wide spread base rigidly supports the cutting table. Sturdy arch holds knife in positive alignment. Operating mechanism and power transmission of most rugged type with all necessary safety features.

Accurate cutting is assured by—the extra heavy knife bar—the powerful shearing action given the knife by the operating mechanism and by the Duplex Steel Measuring Tape and the Challenge "Easily Squared" Back Gage. The fluorescent table light and tape magnifier allow easy reading and accurate setting of the back gage.

Challenge Safety Paper Guard closes the opening in the side-frame and keeps narrow cuttings from jamming between the frame and the knife bar, thus preventing damage to the stock.

Three sizes—30½ inch, 34½ inch, 36½ inch. All rugged, accurate, time saving machines.

It Will Pay You to Write for Data

★ ★ ★

529

LET'S FINISH THE JOB---BUY MORE WAR BONDS

THE CHALLENGE MACHINERY CO.

"Over Fifty Years in the Service of the Graphic Arts"

MAIN OFFICE AND FACTORY: GRAND HAVEN, MICH.

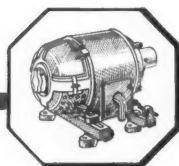
SYNTRON
"VIBRATING"
PAPER JOGGERS



Illustrated above is the third and largest of seven models—the PJ-55—with a 28" x 40" vibrating deck, standing 20" high—especially designed for jogging large sheets.

Write for Folder No. 11-44

SYNTRON CO.
575 Lexington Ave. Homer City, Pa.



KIMBLE
CUSTOM-BUILT MOTORS

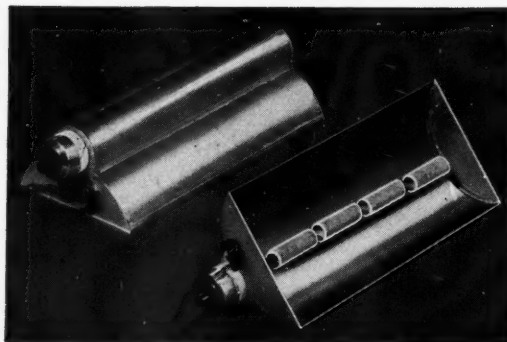
THEIR SUPREMACY IN THE GRAPHIC
ARTS IS FIRMLY ESTABLISHED BY NEARLY
A HALF CENTURY OF SPECIALIZATION

KIMBLE ELECTRIC

Division of Miehle Printing Press & Mfg. Co

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CHICAGO 8, ILLINOIS

DISTRIBUTED BY: AMERICAN
TYPE FOUNDERS



FOR PRODUCTION AND PROFIT
**THE DOYLE *Open Glow*
INFRARED DRYER**

(THE DOYLE ELECTRIC SHEET HEATER)

See our other advertisement on Page 122

For all makes of printing presses and folding machines. Dries ink quickly. Higher speeds, faster deliveries, more jobs. Saves time waiting to back up; saves slip-sheeting. No static, rapid handling; perfect jogging, less spoilage. No flames; less fire hazard, purer air... The Doyle Infrared Dryer is standard equipment on well known presses; has been used successfully for many years. Substantial, efficient, finest materials and workmanship.

GET OUR DESCRIPTIVE LITERATURE

THE J. E. DOYLE COMPANY

MANUFACTURERS OF DOYLE VACUUM SHEET CLEANER, DOYLE'S
SETSWELL COMPOUND, DOYLE'S LIQUID STATIC DESTROYER.

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BETTER PRINTING • MORE PROFIT

Manufacturers—
Graphic Arts

Supplies, equipment and machinery for the
graphic, printing and paperworking industry
sought for Sweden. Large and most efficient
sales-organization.

A good market—and we know it!

AB FREDR. WAGNER, Vasagatan 48, Stockholm, Sweden

Offset
is *Lithography*



FREE! HANDSOME ILLUSTRATED BOOKLET, "Offset is
Lithography," giving you all necessary facts for a thor-
ough understanding of Offset, and how it differs from
Letterpress. Clear — concise — invaluable for everyone
in graphic arts. Send NOW for booklet to

**AMALGAMATED LITHOGRAPHERS
OF AMERICA**

450 Seventh Ave., N.Y. 1, N.Y. • 1737 Howard St., Chicago 26, Ill.

modernize **FOR**
TODAY AND TOMORROW

WITH *Blatchford*
Base



It is the simple, modern way to handle color printing and close register work.

The speed and efficiency of BLATCHFORD BASE—make it THE BASE for Color, Book, Carton and Label printing.

Ask any user how much he values BLATCHFORD BASE for simplifying lockup, register and makeready.

E. W. Blatchford Co.

BRANCH OF NATIONAL LEAD COMPANY

New York

Chicago



STOP SWEATING
ABOUT
PRODUCTION COSTS

Make SOUTHWORTH'S new improved cost cutting GRAPHIC ARTS MACHINES a must on your Post-war Program.

These new models, developed by our research engineers, will go into production as soon as Victory is won. You'll need the best to meet and beat "after the war" competition. Why not follow the lead of the leaders and insure early delivery by placing your orders NOW. Ask for complete information.

SOUTHWORTH MACHINE CO.

Manufacturers of Paper Conditioners, Universal Paper Joggers, Humidifiers, Punching, Cornering, Perforating Machines, etc.

308 WARREN AVE., PORTLAND, MAINE



To our many
Craftsmen friends:

Sincere thanks to you for continuing to "Try Peninsular first" when in need of a good cover, despite the kind of service we have been forced to give you.

Restrictions in war materials have presented difficulties such as never before experienced in our 78 years of papermaking. And with requirements of the armed services and war industries coming first, we simply have been unable to produce enough Peninsular papers to go around.

We appreciate very much the patience and fine cooperation of our friends in the graphic arts. We want you to know that we are doing all that we possibly can to take care of civilian customers, whose patronage we have valued so highly for many years.

PENINSULAR
PAPER COMPANY
Ypsilanti, Michigan

No Paper Shortage
when it comes to buying
WAR BONDS

CLASSIFIED BUYERS' GUIDE

	PAGE
Aigner, G. I., Co.	22
Aljen Service	131
Amalgamated Lithographers	124
American Roller Co.	133
American Steel Chase Co.	133
American Type Founders	6, 35
American Writing Paper Corp.	10
Arrow Service	133
Baltimore Type	121
Baum, Russell Ernest	48
Beckett Paper Company	39
Bingham's, Samuel, Son Mfg. Co.	24
Blatchford, F. W., Co.	125
Brandtjen & Kluge	29
Brock & Rankin	123
Brown, L. L., Paper Co.	101
Bryant Paper Co.	20
Butler Company	96, 97
Carmichael Blanket Co.	122
Central Compounding Company	121
Central Paper Co., Inc.	120
Challenge Machinery Co.	118, 123
Champion Paper & Fibre Co.	Second Cover
Chapman Electric Neutralizer Co.	112
Chillicothe Paper Co.	128
Classified Buyers' Guide	126-134
Cline Electric Mfg. Co.	106
Consolidated Water Power & Paper	7
Cottrell, C. B., & Sons Co.	13
Crescent Ink & Color Co.	21
Crocker-McElwain Co.	26
Cromwell Paper Co.	Third Cover
Davidson Mfg. Corp.	23
Dayton Rubber Mfg.	9
Dexter Folder Co.	32
District of Columbia Paper Mills	130
Douthitt Corp.	100
Doyle, J. E., Co.	122, 124
Eastern Corp.	33, 34
Eastman, Dillon & Co.	132
Economy Printers Products Co.	122
Ecusta Paper Corp.	107
Embossograph Process Co., Inc.	133
Esleek Mfg. Co.	46
Engdahl Bindery	133
Excel Paper Co.	133

	PAGE
Fox River Paper Corp.	109
Gaetjens, Berger & Wirth, Inc.	114
General Composition Co.	118
General Electric	47
Godfrey Roller Co.	38
Goss Printing Press Co.	36
Graphic Arts Corp.	11
Greenlee Company	131
Gummed Products Co.	118
Gutenberg Mechanical Factories	122
Hamilton Mfg. Co.	110
Hamilton, W. C., & Sons	15
Hamilton Tool Co.	25
Hammermill Paper Co.	17
Hammond Machinery Builders	108
Harris-Seybold-Potter Co.	14
Hoe, R., & Co., Inc.	3
International Paper Co.	31
International Printing Ink	27
Intertype Corporation	Back Cover
Johnson, Chas. Eneu, Co.	120
Johnson, C. I.	134
Kelly, E. J., Co.	131
Kimberly-Clark Corp.	102, 103
Kimble Electric	124
Lake Erie Engineering Corp.	40
Lanston Monotype	19
Lawson, E. P., Co.	115
Levey, Fred'k H., Co. Inc.	45
Linotype Supply Co.	123
Linweave	12
Litho Chemical & Supply Co., Inc.	28, 119
Ludlow Typograph Co.	1
Marvellum Co.	127
McAdams & Sons, Inc., John	129
Mead Corp., The	40, 41
Megill, Edw. L., Co.	126
Mentor Press	122
Mergenthaler Linotype Co.	49
Miller Printing Machinery Co.	133
Minnesota Mining & Mfg. Co.	119
Monomelt Co.	110
Morgans & Wilcox Mfg. Co.	132
Munising Paper Co., The	128

	PAGE
Naz-Dar Co.	104
Neenah Paper Co.	46
Northern Machine Works	120
Northwest Paper Co.	37
Nygren-Dahly Co.	129
O'Brien Finishing Co., P. E.	130
Ortleb Machinery Co.	119
Oxford Paper Co.	4
Paterson Parchment Paper	8
Payne & Walsh Corp.	128
Peninsular Paper Co.	125
Paper Mfg. Co.	132
Porte Publishing Co.	121
Printcraft Representatives	126
Printers Exchange	127
Rapid Roller Co.	16
Roberts Numbering Machine Co.	131
Rosback, F. P., Co.	105
Rotogravure Engineering Co.	44
Rouse, H. B., & Co.	132
Rutherford Machinery Co.	30
Scott, Walter, & Co.	130
Seneca Wire & Mfg. Co.	130
Siebold, J. H. & G. B., Inc.	108
Simonds Worden White Co.	134
Sinclair & Valentine Co.	43
Sorg Paper Co.	18
Southworth Machine Co.	125
Stout, Sam'l C., Co.	130
Strathmore Paper Co.	42
Syntron Company	124
Tenak Products, Inc.	111
Tompkins Printing Equip. Co.	120
Triangle Ink & Color Co.	112
Type & Press of Illinois	128
U. S. Envelope Co.	12
Vandercook & Sons	5
Van Dillen, Ed., Inc.	127
Wagner, A. B. Fredr.	124
West Virginia Pulp & Paper	116, 117
Weston, Byron, Co.	2
Wetter Numbering Machine Co.	114
Whiting-Plover Paper Co.	113

CLASSIFIED BUYERS' GUIDE WANT AD SECTION

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Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE At Home

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, international layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Easy payments. Write to Dept. O-143 for free details.

AMERICAN ACADEMY OF ART

Frank H. Young, Director
25 E Jackson Boulevard Chicago, Ill.

BRONZING MACHINES

• MILWAUKEE BRONZERS—for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

CALENDARS AND CALENDAR PADS

• CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

ENGRAVED STATIONERY

• WEDDING INVITATIONS and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

EQUIPMENT WANTED

• WANT TO BUY one or more new or used tin edging machines, 21 inch hand operated. Unifold or similar machine preferred; also one paper cutter, late model, heavy construction, size 55" or larger. Oval & Koster, 700-800 W. Washington St., Indianapolis 4, Ind.

EQUIPMENT WANTED (continued)

CONTACT **Printcraft** IF YOU WANT TO BUY, SELL, TRADE OR BORROW

Our organization maintains a clearing house for your individual surplus machines. List them with us and we will sell them for you.

ALL NEGOTIATIONS CONFIDENTIAL

Printcraft Representatives

277 BROADWAY, NEW YORK 7, N. Y.

REctor 2-1395

(Continued on next page)

MEGILL'S Spring Tongue Patent GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY
763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

MEGILL'S Original Steel Patent GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.

FOR SALE

*Mr. Printer:*OUR CONSULTATION DIVISION
INVITES YOUR PROBLEMS ON**Modernization • Replacements
Disposal of Old Equipment
Exchanges • Consolidation
Retirement**

Many years operating as consultants to Printers equips us to serve you confidentially and expertly. Never in the graphic arts history has printing machinery brought prices such as prevail today. Never has there been a better opportunity to make important decisions.

Perhaps you have been thinking for some time of retiring. Ask us to advise you. Write freely and in confidence on any problems listed above, or others which concern printing production and equipment. You will receive prompt and helpful service.

DESIRED AT PREMIUM PRICES

Paper Cutters	2-Color Units	Offset Equipment
Miehle Units	4 Post Embossers	Bindery Equipment

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2 96 page Goss Rotary Halftone Magazine Perfecting Presses will deliver 15M Magazines per Hour, size 8 5/8 x 11 1/4 A.C. Motors.
Number 2 Kelly 65" Sheridan Cutter
Christianson Gang Stitcher McCain Cylinder Automatic
44" Hand Clamp Seybold Cutter
2 44x64 U.P.M. Bronzers
2 44x64 Dexter Folders, Cross Feeders
38x52 Dexter Folder, hand fed Model 6-C Thompson
32x44 Dexter Folder, McCain Feeder
2 14 1/2 x 22 C. & P. Presses Chases: All sizes
15x21 Gilding, suitable for die-cutting
Original Master Gravure Screen, 175 line, size 11 1/2 x 17 1/2 (Elhascreen)

PRINTERS EXCHANGE

Producers of The Speeddealer

705 S. WELLS ST., CHICAGO 7

**PRINTING
MACHINERY
WANTED****Edward Van Dillen, Inc.**

74 BEEKMAN ST., NEW YORK CITY

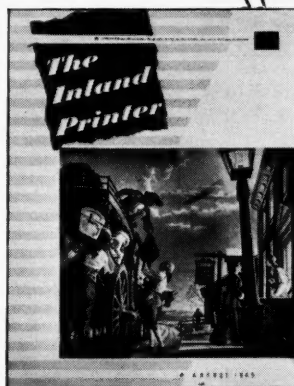
**COMPLETE PLANTS
BOUGHT AND SOLD**

- **2 CHANDLER AND PRICE 12 x 18** Presses with Miller feeders and motors now in operation. \$300 each. 1 Style "B" Kelly Press with extension delivery and motor. \$2,000.00. Price f.o.b. Charles Town, West Va. Box E-842, % Inland Printer.
- **Bookbinders' Machinery**—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.
- **BABCOCK** two-color Rotary, sheet size 48 x 71. In excellent condition. Can be inspected in running order. The MacLean Publishing Co., 481 University Ave., Toronto, Canada.
- **FOR SALE:** Profitable Commercial printing business in Northwest city of 10,000 population with bright post-war prospects. Box G-850, % The Inland Printer.
- **For Sale:** An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kans. (Continued on next page)

WE

LOVE

CONVENTIONS!



Prof. Olsen

You would have met them at Columbus, of course, if the annual convention had been held under normal conditions. Mar, Vel and Lum are on hand wherever printers gather—for Marvellum Papers Distinctive are synonymous with salable, profitable printing.

Hence what is more natural than that the Marvellum Trio should come to you via the INLAND PRINTER'S Convention-in-Print to remind you of the great opportunities with Marco, Marvelhide and Marvel-leather cover papers.

Two Weights—the Light Weight for general printed material, and the Medium Weight available to war industries for their essential protective covers—offer a wide variety of colors and embossed finishes that combine beauty and protection.

Uncle Sam's needs for Marvellum technical and ordnance papers naturally have first call on our production facilities, but our remaining capacity makes possible reasonable deliveries to you. You may secure swatch samples from your Marvellum dealer or direct from us.

The Marvellum Company
PAPERS DISTINCTIVE • Holyoke, Mass.

WELCOME WORDS



ADENA

HALFTONE OFFSET

To the printer looking for a dependable stock . . . to the hard-headed advertising manager . . . to the alert sales manager . . . to EVERYBODY who appreciates a better paper . . . ADENA HALFTONE OFFSET are also welcome words!

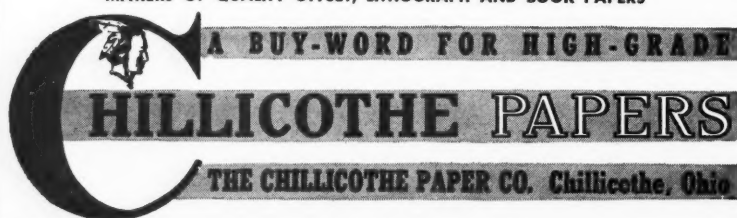
Dull or gloss;
never any mottling
or muddy effects.

Humidified during manufacture, treated to moisture-proof packing and delivered to printer absolutely flat, ADENA HALFTONE OFFSET is just right!



Save money by shipping via
Miami Valley Shippers' Assn.

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS



A BUY-WORD FOR HIGH-GRADE

HILICOTHE PAPERS

THE CHILICOTHE PAPER CO. Chillicothe, Ohio

Classified Buyers' Guide (continued)

FOR SALE (continued)

EFFICIENT EQUIPMENT:

3 Linotypes Models 5, 14, 25
No. 2 Kelly Press
C&P New Series rebuilt 10x15,
12x18, 14 1/2x22
Premier Pony Cylinder Press
equipped with Dexter suction feeder &
extension delivery
No. 4-3R Miehle Unit #15650
2 No. 4-4R Miehle Cylinders
Miehle Pony Press #14540
Latham Model 104 Stitcher
Baum Quint 14x20 automatic folder

TYPE & PRESS OF ILLINOIS

220 S. Jefferson, Chicago 6

FOR SALE

No. 2 Kelly.

2—Krause heavy duty Power
Embossing Presses, 20x24 with
automatic sliding beds.

2—36" Milwaukee Bronzers.

No. 2-0 Miehle (43x56) with
Dexter Suction Pile Feeder,
Extension Delivery, late model.

MONOTYPE CASTERS, KEYBOARDS,
COMPOSITION AND DISPLAY MATS
AND MOLDS.

LARGE STOCK

SEND FOR NEW MONOTYPE LIST
JUST OFF THE PRESS.

Payne & Walsh
CORPORATION

82 Beekman Street, New York 7, N. Y.
BEekman 3-1791

HELP WANTED

● **PRESSMAN:** Immediate opening (per-
manent). Mostly good grade Kelly
and Kluge work (Miehle experience ac-
ceptable). Medium sized plant, good
working conditions. State your experi-
ence fully, and availability, etc. Waverly
Publishing Co., Waverly, Iowa.

(Continued on next page)

BUY AS A UNIT ★ Convenient-Compact-Clean ★ SELL AS A UNIT

CASLON BOND PAK
holds 10 boxes • 5000
plus sheets • a com-
plete storage or delivery
unit with space for label

CASLON BOND

Accurate mill-cut 8 1/2x11 • white, 500 plus* sheets to box,
10 boxes to Pak

CASLON UTILITY BOX
contains 500 plus sheets •
8 1/2x11 • white • 10 boxes
in Pak • has label for your
name • U. S. Patent 2319018

*extras for make-ready

for letterheads and forms

The Munising Paper Co. • 135 S. La Salle St. • Chicago 3, Ill.

FITS THE
DESK
DRAWER

Watermarked

BUY AS A UNIT ★ Convenient-Compact-Clean ★ SELL AS A UNIT

HELP WANTED (continued)

CATALOG COMPILER

Wanted men experienced in compiling hardware and mill supply catalogs to take charge of compilation department. Good salary and excellent chance for advancement. Write giving qualifications, etc., and you will be contacted for personal interview. Your application will be held strictly confidential.

ADDRESS BOX G-846, c/o THE INLAND PRINTER, 309 W. JACKSON BLVD., CHICAGO 6, ILL.

• **COMBINATION LINOTYPE AND FLOOR MAN.** Union shop, steady work, pleasant working conditions. Good salary. Commercial Printing Company, High & Jackson Sts., Muncie, Ind.

• **LITHOGRAPHIC CAMERA MAN** for plant doing essential war work, good pay, steady postwar work, give experience, salary expected and when available. Madison Company, 307 West Congress, Detroit 26, Michigan.

• **OPERATORS** familiar with modern Intertype. Permanent situation for competent men. Paid vacation. The Rein Company, P. O. Box 7598, Houston 7, Texas.

• **WORKING SUPERINTENDENT** in modern aggressive commercial plant doing over \$100,000 annually, should be compositor. Can make good proposition to right man, Box G-849, % The Inland Printer.

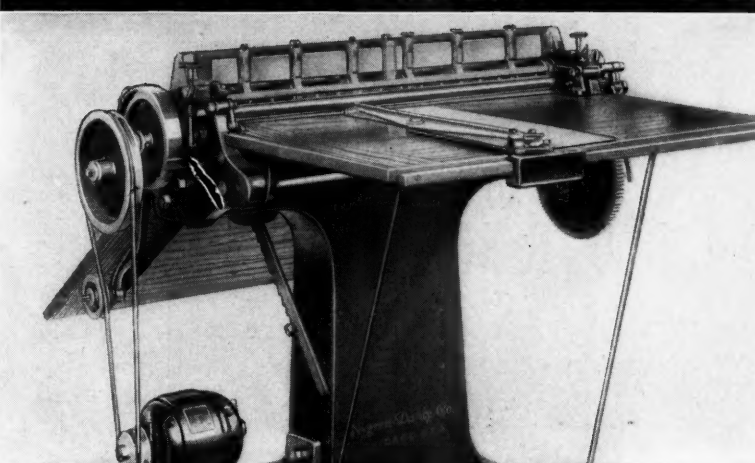
• **WANTED—A PRINTER** who has had extensive experience in advertising typography and fine printing to eventually take complete charge of composing room in growing concern in central Ohio. \$1.40 per hour to start. Write fully. Box G-847, % The Inland Printer.

• **MECHANIC.** First-class man on all types of printing equipment. Good proposition for right man. Box G-848, % The Inland Printer.

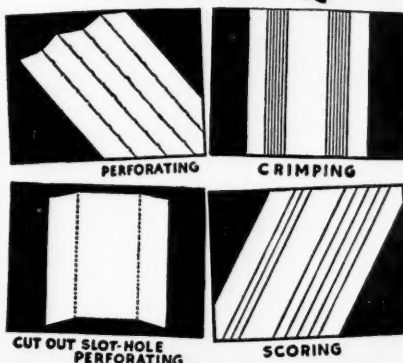
• **COMBINATION MONOTYPE OPERATOR** who can work on floor. \$1.40 per hour, steady. Reapp Typographic Service, Inc., 379 Pearl Street, Akron, Ohio.

(Continued on next page)

NOW AVAILABLE



LIMITED QUANTITIES ONLY



The famous N-D 30" ROTARY SLOT PERFORATOR! ONLY A FEW UNTIL V-J DAY! Material requirements for important war orders remain high. However, you may obtain the N-D 30" ROTARY SLOT PERFORATOR, without priorities, if you take action at once. Recent easement of restrictions permits building A LIMITED QUANTITY, when and as materials are available. Contact us today. Remember, this is the remarkable machine that feeds 1 to 4 sheets; does either slot hole or knife-cut perforating; and also crimps and scores. And it permits perforating to be done before printing because sheets are ironed out and lie flat. Get samples of work. Act on this opportunity today.

N-D 30" ROTARY

NYGREN-DAHLY COMPANY
1422-32 ALTGELD ST. CHICAGO 14, ILL.

ASK FOR SAMPLES!
Compare them!

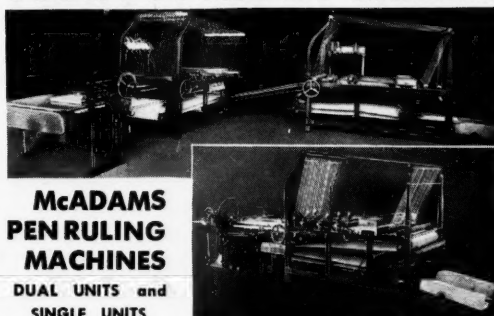
SLOT PERFORATOR

BUILD YOUR FUTURE BY MODERNIZING YOUR PLANT TODAY

McADAMS SERVICES

- Pen Rulers
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- Disc Rulers
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- Paper Feeders
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- Numbering Machines
-

WRITE FOR
FREE PACKET
1-110 on Pen
Ruling and Point
System



McADAMS PEN RULING MACHINES

DUAL UNITS and
SINGLE UNITS

The superlative performance of the McAdams pen ruling machines has been tested and enthusiastically approved by leading trade plants. It will pay you to also investigate. Many modern features of McAdams are the sturdy all-metal frame, ball bearing rollers, beams and pen clamps of the newest model of laminated plastic, pneumatic paper feeder operated at variable speed drive and remote control. These features are exclusive with McAdams. Write today for full information.

JOHN McADAMS & SONS, Inc.
20-22 KNIGHT STREET • NORWALK, CONN., U.S.A.
ESTABLISHED 1842

AMERICA'S ORIGINAL RULING MACHINE BUILDERS

**POTOMAC
COVER**

**DISCO
BLOTTING
LINES**

**DISCO
WOODGRAIN
COVER**

**POTOMAC
VELOUR**

WE CAN'T TURN THE CLOCK BACK

—and we don't want to. Here at the District of Columbia Paper Mills, when present restrictions on production are lifted, there will be no mere resumption of "Business as Usual." As soon as we get the "go-ahead", that is where we will go—with an *improved* line of Disco Papers in which colors, textures and press performance have all been stepped up to meet the requirements of the coming competitive market for both paper and printing. Disco Papers are good papers now; they will be Better Papers tomorrow.



DISTRICT OF COLUMBIA PAPER MILLS, INC.
WASHINGTON 7, D. C.

Announcing...

SAMUEL C. STOUT COMPANY

343 SOUTH DEARBORN STREET, CHICAGO 4

Telephone Harrison 7464

Machinery for folding carton manufacturers and printing

...formerly The Vance R. Hood Co., Western Branch...

★

AVAILABLE FOR QUICK DELIVERY—MIEHLE PRINTING PRESSES—MIEHLE CUTTER AND CREASING PRESSES—POWER PAPER CUTTERS—BLATCHFORD HONEYCOMB AND WARNOCK PATENT BASE.

WE WILL BUY INDIVIDUAL MACHINES OR COMPLETE PLANTS

ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N. J.



STITCHING WIRE

ROUND OR FLAT

The Seneca Wire & Mfg. Co., Fostoria, Ohio

Classified Buyers' Guide (continued)

LABEL PRINTING

O'BRIEN

**L
A
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E
L** VARNISHING
LACQUERING
GUMMING
DIE CUTTING
STRAIGHT CUTTING
PEBBLING
PUNCHING

P. E. O'BRIEN FINISHING CO.
INC.

129-135 LAFAYETTE ST., NEW YORK
Phone CAnal 6-6263-6264

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ADVERTISING
BEVERAGES
CANDIES

Phone
3313
WEBSTER

COSMETICS
FOOD PRODUCTS
LIQUORS, &c

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• **MATRIX CUTTING** for all types of casting machines. Edward Eschinger, 2211 North 2nd, Philadelphia, Pennsylvania.

MECHANICAL OVERLAY PROCESS

Leading Printers and Publications
Now Use **COLLINS**

CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

A. M. COLLINS MFG. CO. 228 Columbia Ave. Philadelphia, Pa.

MOTORS & CONTROL EQUIPMENT

• **CLINE ELECTRIC MFG. CO.**, Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.
(Continued on next page)

OFFSET PRINTING FOR THE TRADE

Trying to Run Your Plant Short-Handed?

Let Our Shop Handle The Over-Flow. We offer the complete facilities of a modern photo-offset plant (from art department to bindery) able to produce any piece from a black and white circular to a four-color process billboard—from a letterhead to a 1,000 page catalog.

Planograph-Offset will give you the profit without the worry . . . 15 to 50% can be added to our quoted price without being out of line on your estimate. We furnish a flat scale from which to quote on ordinary combination form planograph runs; we make special quotations on more complicated jobs according to specifications. We handle complete from art work, type-setting, etc., to bindery—or camera, plate, and presswork only—shipping flat to your plant for finishing.

We Protect Your Accounts—Every printer on our books will testify to the fair treatment we extend them.

FOR PRICE LIST WRITE:

GREENLEE CO.

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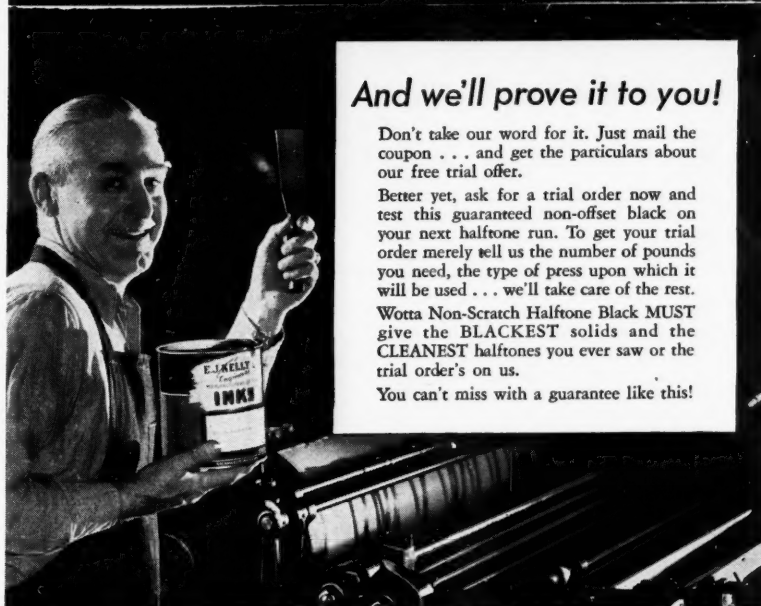
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THE INLAND PRINTER

AUGUST, 1945 • Vol. 115 • No. 5

LEADING ARTICLES FOR YOU THIS MONTH

Master Printers of America . . . It Is Time To Wake Up! . . .	51
Plant Methods Clinic Chairman Harry G. Wolfe . . .	54
Offset Lithography Clinic Chairman Ernest E. Jones . . .	59
Presswork Clinic Chairman Perry R. Long . . .	63
Composing Room Clinic Chairman Glenn M. Pagell . . .	67
Letterpress Plates Clinic Chairman Gracie Oakes . . .	71
Album of Craftsmen Presidents . . .	74
Process Engraving in Postwar Days. By John T. Wrigley . . .	84
Craftsmen Hold Business Meeting . . .	90

MONTHLY FEATURES TO KEEP YOU ABREAST

Pressroom	87	Salesman's Corner	82
Proofroom	85	The Month's News	93

FOR COMPLETE ADVERTISERS' INDEX TURN TO PAGE 126

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Glenn C. Compton, New York Editor

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Eastern Advertising: William H. Thorn, 522 Fifth Avenue, New York City 18

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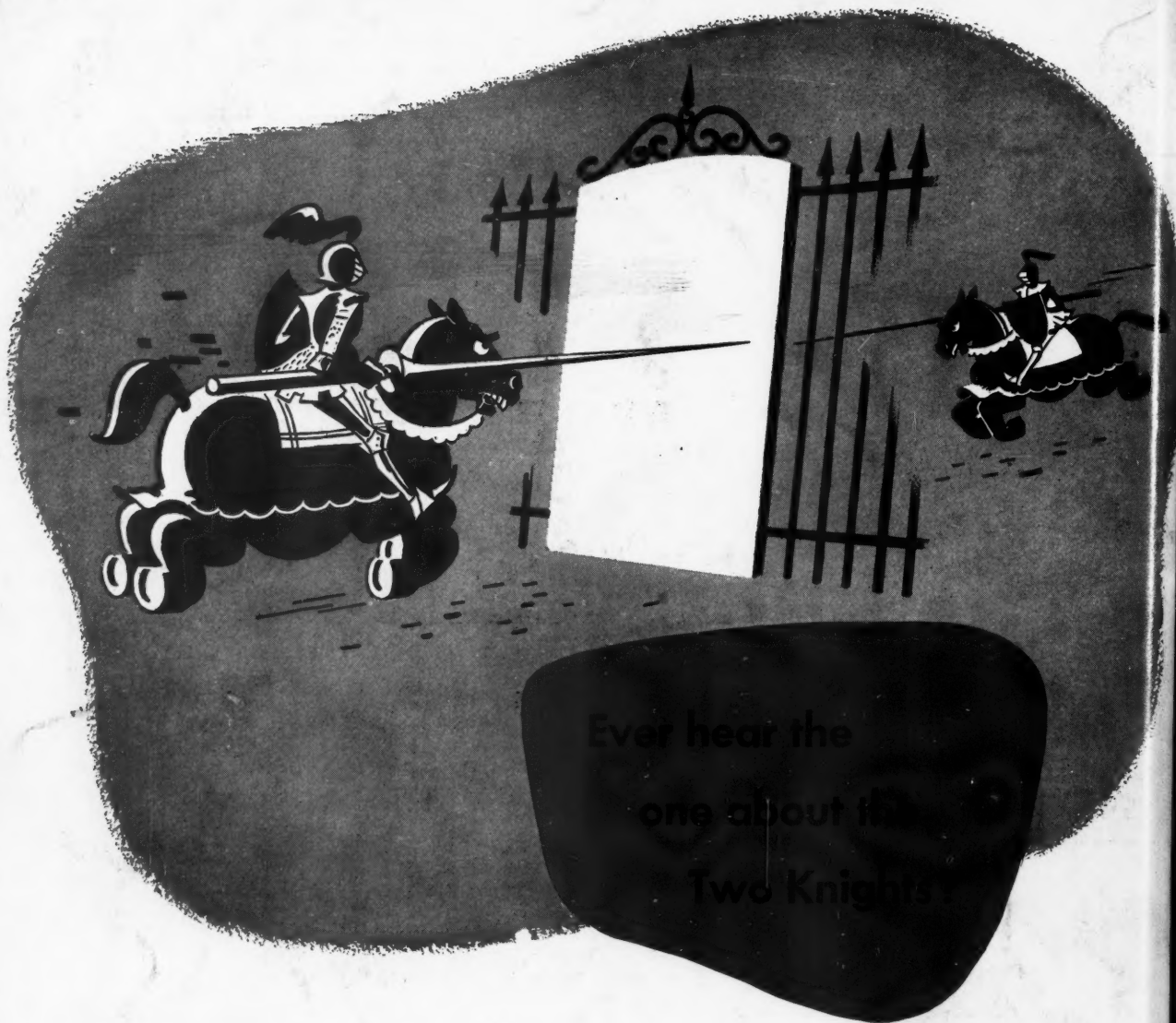
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